

ISSUE
213

CINEMA SEWER

ADULTS
ONLY

FOUR
DOLLARS

**GODMONSTER OF INDIAN FLATS
INSIDE BODIL JOENSEN**

"CRAM IT WITH WALNUTS"

ISSUE
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13

LUCKY NUMBER 13 SPUTTERS LIKE A MOIST GASSY ASSHOLE AND LURCHES INTO ACTION.... "UNNNNNNGGG..." (THAT WAS THE LURCHING SOUND EFFECT RIGHT THERE). THIS SAUCY FELLOW WAS A SUGAR-COATED BREEZE TO ASSEMBLE, AND A TOTAL BITCH TO FINANCE.

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IF IT WEREN'T FOR ALL THE NEW STORES THAT STARTED CARRYING C.S. (SEE PAGE 42) AND ALL THE PEOPLE WHO BOUGHT COPIES ON EBAY AT CURIOUSLY INFLATED PRICES, THIS ISSUE PROBABLY WOULDN'T HAVE SEEN PRINT OUTSIDE OF YE OLD 200 COPY PHOTOCOPIED PRINT RUN OF YESTER WEAR. SO THANKS GANG - IT REALLY MADE A DIFFERENCE, ESPECIALLY WITH NEITHER MY LOVELY AND TALENTED WIFE REBECCA OR I SEEING STEADY WORK THROUGH 2002 AND INTO MOST OF 2003. THE \$\$\$ WENT INTO A COFFEE CAN NEXT TO MY ART TABLE, AND ONCE THE NEARLY 2 GRAND IN SMALL BILLS WAS RAISED - WE WUZ IN BIZNEZ. SO KEEP SPREADING THE SINFUL SLIME-SOAKED WORD MY PEEPS... WE'VE GOTTA GET THE COFFEE CAN FULL AGAIN TO GET #14 OFFA MY DESK AND INTO YOUR BATHROOM... WHERE IT BELONGS! PLOP!

CINEMA SEWER BANDSTAND

ONE THING I'VE NEVER WANTED TO DO IS PUBLISH A MUSIC ZINE. BLARG. I'VE YET TO SEE ONE THAT CAN STAND TO FOCUS ON CONTENT OVER UNRELATED STYLE, HYPE OR FASHION. AND WITH MUSIC BEING SUCH A PERSONAL THING, I THINK THE SUBJECT DEMANDS IT. BUT.. THAT'S JUST THE NATURE OF THE MUSIC INDUSTRY, AND IT'S SICKLY PUNGENT PUS TRICKLES DOWN TO EVEN THE SMALLEST OF MUSIC-RELATED VANITY PROJECTS.

SPEAKING OF MUSIC: MY CAT NUGGET LIKES TO SING...



OK?

THAT SAID: I LOVE MAKIN' LISTS, AND THERE ALWAYS SEEMS TO BE SOMEBODY WHO WRITES AND ASKS ABOUT WHAT KINDA MUSIC I LIKE. WELL, LISTENING TO MUSIC IS A BIG PART OF MY DAILY EXISTENCE, SO I HAPPILY SUPPLY YOU NOW WITH A LIST OF MY TOP 2 FAVORITE CD'S FROM EACH OF THE LAST 10 YEARS. IT WAS A REALLY TOUGH LIST TO COMPILE. I'VE JUST BOUGHT AND/OR LISTENED TO SO MANY ALBUMS IN THAT TIME. CHECK IT OUT - AND IF YOU SEEM TO SHARE MY TASTES AT ALL - BE SURE TO TRY AN' TRACK DOWN SOME OF TITLES ON HERE THAT YOU MIGHT NOT HAVE HEARD YET.

2003

1. GRANDADDY - "SUMMIDAY" (USA)
2. BROKEN SOCIAL SCENE - "YOU FORGOT IT IN PEOPLE" (CANADA)

2002

1. SIGUR RÖS - "(C)" (ICELAND)
2. BECK - "SEA CHANGE" (USA)

2001

1. DESTROYER - "STREETHAWK: A SEDUCTION" (CANADA)
2. MANUAL - "UNTIL TOMORROW" (GERMANY)

2000

1. GRANDADDY - "THE SOPHTWARE SLUMP" (USA)
2. COLDPLAY - "PARACHUTES" (U.K.)

1999

1. MOBY - "PLAY" (USA)
2. WOLFSHEIM - "SPECTATORS" (GERMANY)

1998

1. UNDERWORLD - "BEAUCOUP FISH" (UK)
2. B.T.K. - "BIRTH THROUGH KNOWLEDGE" (USA)

1997

1. HARRY SMITH'S ANTHOLOGY OF AMERICAN FOLK MUSIC - BOXSET (USA)
2. BJÖRK - "HOMOGENIC" (ICELAND)

1996

1. GERT WILDEN - "SCHULMÄDCHEN REPORT" - SOUNDTRACK (GERMANY)
2. BELLE AND SEBASTIAN - "TIGERMILK" (UK)

1995

1. VARIOUS ARTISTS - "HEAT" - ORIGINAL SOUNDTRACK
2. HAYDEN - "EVERYTHING I LONG FOR" (CANADA)

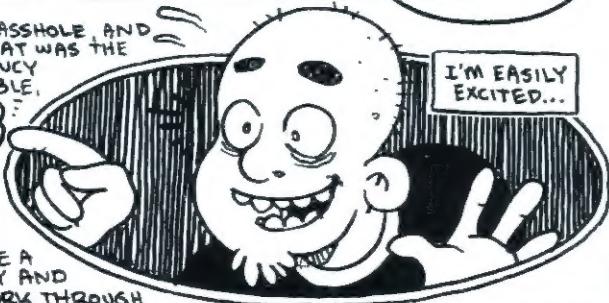
1994

1. BEASTIE BOYS - "ILL COMMUNICATION" (USA)
2. FRANK BLACK - "TEENAGER OF THE YEAR" (USA)

1993

1. PULP - "HIS AND HER'S" (UK)
2. THE BREEDERS - "LAST SPLASH" (USA)

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ABOUT THIS ISSUE'S COVER ARTIST:

TOM CRITES HAS BEEN A PEN PAL AND A HERO OF MINE FOR SEVERAL YEARS NOW. THIS GUY IS A FUCKING PEACH. THAT'S ABOUT ALL I CAN SAY ABOUT THAT. HIS WORK SPEAKS FOR ITSELF. PLEASE I INSIST.. WRITE TO HIM AND ORDER HIS AMAZING ART ZINE "MALEFACT".

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TOM IS THE FIRST ARTIST OTHER THAN MYSELF OR THE LOVELY REBECCA PART - THAT I HAVE EVER ASKED TO DO A COVER FOR C.S. THANKS FOR SAYING "OK", TOM! - RB





the pig girl

LOOKING BACK AT ONE OF THE
MOST FASCINATING - YET
FORGOTTEN - PERFORMERS
IN THE HISTORY OF PORN:
★ BODIL JOENSEN ★

NOTE: THIS PIECE ORIGINALLY APPEARED IN "UGENS RAPPORT". (THE DANISH EQUIVALENT OF PENTHOUSE, IN THE NOV. 10TH 1980 ISSUE.) IT WAS TRANSLATED BY AN UNNAMED CONTRIBUTOR TO TOTSE.COM (AN EROTIC STORY MESSAGE BOARD AND ARCHIVE) AND WAS STILL NEARLY INDECIPHERABLE DUE TO A LACK OF UNDERSTANDING OF THE ENGLISH LANGUAGE ON THE PART OF THE TRANSLATOR. I'VE FINE-TUNED IT AND TRANSLATED IT FURTHER, AND PRESENT IT TO YOU NOW - AS A HEARTBREAKING AND ULTIMATELY RARE HISTORICAL DOCUMENT ABOUT THE FIRST PORN STAR IN HISTORY. BEFORE LINDA LOVELACE.... THERE WAS: BODIL.

ENJOY.

— ROBIN BOUGIE '03

BEAUTIFUL, LITHE, SEDUCTIVELY PRETTY, AND JUST 17 YEARS OLD. THAT WAS THE WAY THAT BODIL INVADED DENMARK 10 YEARS AGO.

NEWSPAPERS AND MAGAZINES RAN FULL PAGE ARTICLES ABOUT THE BEAUTIFUL GIRL THAT - BY HERSELF - RAN A FARM AND BREEDING CENTER FOR HOGS AND HORSES. THIS UNIQUE AND UNUSUAL GIRL APPEALED TO THE PUBLIC'S IMAGINATION. SWEDISH, NORWEGIAN AND ENGLISH MAGAZINES APPEARED EVERYWHERE WITH PHOTO LAYOUTS OF THE "FARMER" WHO LOOKED MUCH MORE LIKE A MODEL.

BODIL WAS A HEALTHY RURAL GIRL THAT ANY ASSOCIATION OF FARMERS WOULD BE PROUD TO HAVE AS A MEMBER. MARRIAGE PROPOSALS ARRIVED IN LARGE NUMBERS, BUT THE GIRL WASN'T INTERESTED. SHE LOVED HER ANIMALS, HER FARM, AND TOLD ONE REPORTER "I DON'T HAVE TIME FOR LOVE".

THE FUTURE LOOKED VERY BRIGHT FOR THIS RURAL PRINCESS WITH A HEART OF GOLD. RICH AND HANDSOME MEN LUSTED AFTER HER. SHE COULD CHOOSE A FUTURE THAT EVEN ROYALTY COULD BE ENVIOUS OF.

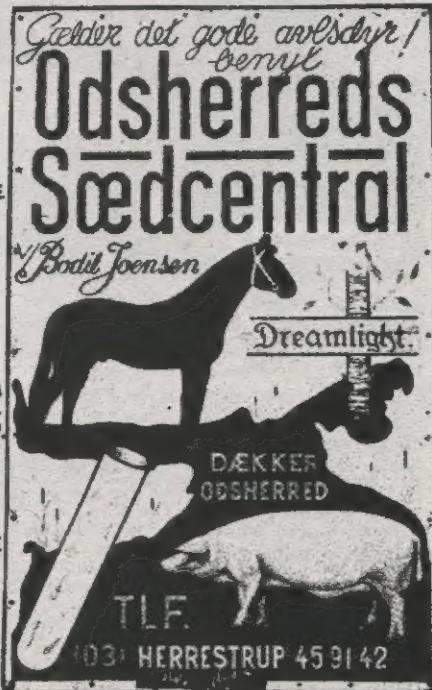
10 YEARS LATER

I'M SITTING IN A SMALL HOTEL ROOM SOMEWHERE IN THE NORTH OF COPENHAGEN WITH BODIL. SHE SEEMS NERVOUS, DISEASED. SHE'S INCESSANTLY FINGERING SOMETHING ON THE TABLE BETWEEN US. CIGARETTES. A LIGHTER. BUT MOST FREQUENTLY THE GLASS OF SHNAPP IN FRONT OF HER. HER LEGS ARE FAT AND SWOLLEN. HER CLOTHES AND SHOES ARE DIRTY, WORN THROUGH, AND DON'T SUIT HER. HER ONCE PERFECT AND ENVIED BODY NOW LOOKS VULGAR AND AWKWARD, MARRED BY 60 EXCESS POUNDS. HER TEETH ARE IN A TERRIBLE STATE DUE TO NEGLECT, AND HER HAIR IS UNWASHED AND THINNING.

WE LEAF THROUGH HER SCRAP BOOK, LOOKING BACK ON THE GOOD OLD DAYS WHEN THERE WAS HOPE. WHEN THE FUTURE SEEMED BRIGHT. A TEAR EMERGES IN HER EYE AS THE MEMORIES WELL OVER HER. IT'S QUICKLY CHASED AWAY BY ANOTHER SWIG OF THE TUG.

BODIL JOENSEN. YOU MIGHT NOT RECOGNIZE THE NAME, BUT YOU PROBABLY SAW HER BEFORE MILLIONS HAVE BEEN GROSSED ON THE FILMS SHOWING THE BEAUTIFUL YOUNG WOMAN FUCKING STALLIONS, PIGS, GOATS AND DOGS. SHE WAS A SEX-STAR ACROSS THE WORLD, MAKING 4 FULL LENGTH FEATURE FILMS, AROUND 40 BMM LOW-BUDGET MOVIES, INNUMERABLE PHOTO SPREADS IN PORNOGRAPHIC MAGAZINES, AS WELL AS PERFORMANCES IN HUNDREDS OF LIVE SHOWS.

NO ONE IN THE COUNTRY'S HISTORY HAS BROUGHT SO MUCH HARD CURRENCY TO DENMARK BY SO SIMPLE A MEANS. TODAY THOUGH, BODIL TELLS ME SHE WISHES SHE NEVER LIVED PAST THE 7TH GRADE. SHE IS LEFT WITH ALL THE PAIN, BUT WITH NONE OF THE MONEY. THE MILLIONS EARNED OFF THE ACTIONS OF BODIL WILL NEVER FIND THEIR WAY TO THE WOMAN HERSELF. SHE GREW RICH IN EXPERIENCE, 2 BUT THAT HAS NEVER PAID ANY BILLS.



THE ACTUAL SIGN THAT HUNG ON
BODIL'S FARM ADVERTISING HER
ANIMAL BREEDING SERVICES.

SHE'S NOW A HOOKER IN COPENHAGEN AND FIGHTING AGAINST SEVERE ILLNESS. SHE'S HAD HER SEX KLINIK (A ONE-WOMAN SEX ESTABLISHMENT, USUALLY IN THE SEEDY PART OF TOWN) FOR A COUPLE OF YEARS. "LOOK AT ME," SHE SAYS AS SHE DISPLAYS HERSELF, "THEY'RE AREN'T MANY MEN THAT WOULD GET WILD LOOKING AT ME. IN MY SITUATION IT'S VERY HARD TO TURN DOWN EVEN THE MOST DISGUSTING PROPOSITIONS. FOR ME, THE HOOKER BUSINESS IS HELL."

AS SHE SITS THERE SLUMPED IN HER CHAIR, WITH A CIGARETTE IN ONE HAND AND HER GLASS OF SCHNAPPS IN THE OTHER - I LOOK AND CAN'T DECIDE WHAT I'M LOOKING AT. IS THIS THE END OF A LIFE OF ADVENTURE, OR THE BEGINNING OF A HUMAN TRAGEDY? WASTED. CORRUPT. LOST.

THESE ARE THE 3 WORDS BODIL USES TO DESCRIBE HERSELF. "THE MOST BITTER PILL TO SWALLOW IS THAT I'VE DONE MY BEST" SHE SAYS, BEFORE ADDING "THE BEST I COULD, JUST WASN'T GOOD ENOUGH."

THIS FAMOUS WOMAN NOW LIVES IN A RUN-DOWN LITTLE COTTAGE WITH HER DAUGHTER AND A BOYFRIEND. THE NEWSPAPERS HAD ACCUSED HER OF MISTREATING HER FARM ANIMALS. THEY WERE ALL TAKEN AWAY. THIS HURTS HER. SHE TRULY LOVES ANIMALS MORE THAN ANYTHING IN THE WORLD.

AT A VERY YOUNG AGE AFTER BEING MOLESTED BY A PEDOPHILE, BODIL WAS TAKEN BY HER STRICT PURITANICAL MOTHER TO REPORT THE CRIME TO THE POLICE. WHEN SHE AND HER MOTHER RETURNED HOME, SHE WAS LOCKED AWAY IN THE ATTIC. FOR SEVERAL DAYS SHE WAS QUARANTINED THERE ALONE. "MAMA WOULDN'T EVEN EAT WITH ME. SHE TOLD ME I WAS A DIRTY SLUT BECAUSE I HAD BEEN ASSAULTED. BODIL WAS SHOCKED BY HER MOTHER'S REACTION, AND RESPONDED WITH DEFIAENCE. "I SAID TO MAMA THAT WHEN I GREW UP, I'D FUCK PIGS! I COULDN'T THINK OF ANYTHING MORE NAUGHTY. SHE WAS SO SHOCKED. SHE TOLD ME THAT I WAS ALIGNED WITH THE DEVIL."

YEARS LATER, BODIL GOT HERSELF A JOB ON A FARM. A PIG BREEDING CENTER. EARLY ON DURING THIS TIME SHE WENT FOR A WALK NEAR THE FARM. SHE MET A MARRIED LOGGER THERE WHO GOT HER DRUNK AND TOOK HER VIRGINITY. SHE NEVER SAW HIM AGAIN. SHE WAS ONLY 15.

BODIL LOVED WORKING AT THE PIG FARM, AND SAVED

ALL HER MONEY SO THAT SHE COULD - AT THE AMAZINGLY YOUNG AGE OF 17 - RENT HER OWN FARM, TRUCK, AND A PIG NAMED "RASCAL" WHOM SHE BECAME VERY FOND OF. BODIL WAS NOW ENGAGED IN A CAREER THAT SHE KNEW WOULD ANGER HER MOTHER. SHE LOVED THIS LINE OF WORK.

SOON, NEWSPAPERS AND MAGAZINES HAD LARGE ARTICLES ABOUT THE BEAUTIFUL ANIMAL-FRIENDLY GIRL WHO HAD NO PROBLEM HELPING BOARS MATE WITH SOWS ALL BY HERSELF. MARRIAGE PROPOSALS POURED IN, BUT MANY WERE LEWD AND ASSUMED YOUNG BODIL WANTED TO FUCK MEN NEXT TO THE BOAR WHILE HE MOUNTED HIS SOW. SHE TOLD THEM NO, BUT A BAD REPUTATION SEEMED DESTINED FOR HER WHEN THE PROPOSALS CAUSED GOSSIP, WHICH IN TURN CREATED EVEN MORE LEWD PROPOSALS. "9 OUT OF 10 OF THOSE MEN WANTED NOTHING BUT TO FUCK ME, AND THEIR WIVES HATED ME FOR IT. MAYBE THAT'S WHY MY BREEDING CENTER BEGAN TO FAIL."

FEELING THE ECONOMIC PINCH, BODIL FOUND HERSELF FORCED TO ACCEPT A MODELING JOB FROM A PORNOGRAPHER IN COPENHAGEN WHO HAD PLEADED WITH HER TO TRY HER HAND AT POSING FOR THE CAMERA. TO HER SURPRISE, SHE FOUND THIS NEW AND EASY WAY OF MAKING MONEY VERY EXCITING. "I FOUND MYSELF IN A STUDIO HAVING TO FUCK A MAN, A GIRL, A NEGRO AND A DWARF. THE DWARF REALLY TOOK ME BY SURPRISE. HE HAD AN ENORMOUS COCK! I DIDN'T KNOW HOW I COULD FORCE MYSELF ONTO IT. HE REALLY STARTLED ME. I WAS IMPRESSED WHEN HE FINALLY GOT IT IN."

THE COMPANY WAS AFRAID OF OVERUSING HER, SO THE WORK BEGAN TO DRY UP. "IT WAS MY OWN IDEA TO START THE ANIMAL STUFF." BODIL LOOKS AT ME AND THEN BACK DOWN AT HER PICTURES ON THE TABLE. "I HAD MASTURBATED HOGS BY HAND. PUT RUBBERS ON THE COCKS OF STALLIONS FOR A LIVING. WHERE IS THE LIMIT? STALLIONS, DOGS, PIGS AND GOATS BECAME MY NEW LOVERS. I EVEN STARRED IN MY OWN FULL LENGTH FEATURES. THE FILMS WERE 'WHY DO THEY DO IT?', 'SEX EN GROS', 'PORNOGRAPHY', AND ANOTHER I CANNOT EVEN REMEMBER THE TITLE OF."

SACKS OF LETTERS FROM ALL OVER THE WORLD FLOODED IN TO THE SMALL DENMARK FARM. "MY ACTS TURNED ON MORE PEOPLE THAN I COULD HAVE IMAGINED. ONE DAY A JAPANESE TV CREW ARRIVED. IT WAS A VERY EXCITING PERIOD. BUT WHAT DID I GET? A SMALL DERELICT COTTAGE WITH NO RUNNING WATER. OTHERS HAVE MADE FORTUNES OFF MY SPECIAL TALENTS. I'M A TRIFLE BITTER."

OF ALL HER ANIMALS, THE ONLY ONE SHE MANAGED TO KEEP WAS



PIGGY KISSES



SNUGGLING WITH RASCAL...

HER DOG LASSIE. SHE CALLS HIM "DENMARKS BEST LOVER," AND THE BASTARD HAS BEEN THE STAR OF TWO OF HER FILMS AND PLENTY OF PHOTO SETS. BODIL FIGURES THAT LASSIE HAS FUCKED AROUND 25 DIFFERENT WOMEN. "I'M NOT EVEN SURE IF HE HAS SCREWED ANOTHER DOG."

CONCERN'S AROSE WHEN LASSIE WAS SEEN FUCKING BODIL IN HER WIDELY-DISTRIBUTED FILMS. THE SOCIETY FOR THE PREVENTION OF CRUELTY TO ANIMALS WAS AFRAID LASSIE WAS SUFFERING. "BUT THEY SHOULD HAVE SEEN HIM WORKING" SAYS BODIL, "WE PERFORMED TO THE SONG 'JE T'AIME' THE NAUGHTY FRENCH ONE? AS SOON AS HE HEARS THAT MUSIC EVEN TODAY HE STORMS IN - READY AND HORNY! YOU CAN ONLY USE A MALE ANIMAL WHEN HE WANTS IT. IT MIGHT BE CRUELTY TO HAVE A MAN FUCK A FEMALE ANIMAL, BUT I DON'T THINK SO."

"AFTER A FILM WITH ME AND A BULL, A LADY PHONED ME AND SCOLDED ME VIGOROUSLY. SHE FELT SORRY FOR THE POOR BULL, AND SAID THAT I SHOULD USE A BROOM HANDLE IF I WAS THAT HORNY. I EXPLAINED TO HER THAT THE BULL WEIGHED 700-800 KILOS. THE HARM THAT MY HORNINESS COULD DO TO IT WAS PROBABLY LIMITED."

OTHER COUPLES BEGAN TO COME TO HER FARM TO TRY THEIR HAND AT BODIL'S SPECIALTY. "I WAS AFRAID TO LET OTHER WOMEN DO THE SAME WITH THE ANIMALS AS I. IT REQUIRES A SPECIAL TECHNIQUE. WHEN THEY COME, THEIR GLANS SWELL UP AND IT CAN SPLIT YOUR VAGINA IF YOU AREN'T CAREFUL. I HAD SOME STITCHES IN MY PUSSY ONCE FROM WHEN I DIDN'T PULL OUT IN TIME."

BEFORE, BODIL JOENSEN WAS KNOWN FOR HER HAPPY SOUL. DISEASE AND POVERTY HAVE PUT AN END TO THAT. IN THE PAST SHE NEVER DRANK. NOW, IN ADDITION TO THAT SHE CAN SMOKE UP TO 100 CIGARETTES A DAY. "MANY OF MY REGULAR CUSTOMERS FROM THE GOOD OLD DAYS COME TO VISIT ME," SHE SAYS, "THEY JUST PAY AND TALK WITH ME FOR A WHILE. THEN THEY LEAVE WITHOUT TOUCHING ME. I'M SO HAPPY THAT THEY'VE COME TO SEE ME. BUT IT HURTS MY FEMALE VANITY THAT THEY WON'T TOUCH ME."

BODIL IS NEARING THE BOTTOM OF THE BOTTLE. SHE'S TURNED 20 CIGARETTES INTO SMOKE IN THIS LAST HOUR. SUDDENLY SHE GROWS VERY GRAVE AND SULLEN. HER VOICE BEGINS TO WAVER. "SPOT WAS A GERMAN SHEPHERD I GOT FROM THE POUND. SHE HAD BEEN BEATEN. SHE NEVER BECAME ANYTHING OTHER THAN A LITTLE WEAK DOG. I'VE NEVER BEEN ABLE TO TALK TO OTHER GIRLS. SPOT WAS MY ONLY FEMALE FRIEND. SHE UNDERSTOOD WHAT I SAID. WHEN WE WERE ALONE IN THE HOUSE WITHOUT LIGHT AND HEAT WE WENT TO BED TOGETHER, SHARED A BISCUIT, AND TALKED UNTIL WE FELL ASLEEP. SPOT WAS THE ONLY LIVING CREATURE THAT HAS EVER LOVED ME FOR JUST BEING ME. SHE DIDN'T EXPECT TO GET ANYTHING BACK. LASSIE HAS BEEN UNFAITHFUL TO ME. HE'S AN 'EVERY-GIRLS-DOG'. SPOT WAS COMPLETELY MINE. I LIVE WITH A MAN AND MY 8 YEAR OLD DAUGHTER. I STILL FEEL LIKE THE LONELIEST HUMAN ON EARTH NOW THAT SPOT IS DEAD."

"WHEN I LOOK IN MY SCRAP BOOK, I SEE A HANDSOME GIRL IN LOVE WITH THE WORLD. IT'S LIKE LOOKING BACK ON MY FUTURE. I DIDN'T HAVE THE LUCK AND THE SKILL TO DO THIS. NOW IT'S TOO LATE. I CAN'T GO BACK AND CHANGE THE THINGS..."

BODIL FINISHES OFF THE BOTTLE AND THROWS IT AND THE EMPTY CIGARETTE PACKET IN THE WASTEBASKET. THE PIG GIRL IS ALSO USED UP. HOW MUCH COULD POSSIBLY BE LEFT OF THE HUMAN BEING KNOWN AS BODIL JOENSEN?

WHEN I DROVE HER HOME TO HER HOUSE IN GREVINGE HILLS, I HAVE TO DROP HER OFF JUST BEFORE WE REACH THE DRIVEWAY. SHE STAGGERS THE LAST FEW METERS TO HER COTTAGE. HALF THE ROOF IS MISSING. SHE AND THIS HOME HAVE SOMETHING IN COMMON. THEY BOTH NEED TO BE RESTORED.

SVEND-OVE KJELGAARD. 1980.

ROBIN'S AFTERTHOUGHT

DESPITE SOME FORM OF HARD EVIDENCE (LIKE A DEATH CERTIFICATE) BODIL WAS BELIEVED TO HAVE COMMITTED SUICIDE A SHORT WHILE AFTER THIS, HER LAST INTERVIEW, SAW PRINT. ACCORDING TO JACK STEVENSON'S BOOK FLESHFOT: "IN A VERY SHORT TIME, BODIL WOULD BECOME THE MOST OSTRACIZED AND CONTROVERSIAL OF ALL EUROPEAN PORNO STARS. SHE BECAME THE FOCAL POINT OF FEAR AND HATRED IN THE NEIGHBORING COUNTRYSIDE THAT TOOK ON AN ALMOST MEDIEVAL RESONANCE, AS IF SHE WERE GUILTY OF WITCHCRAFT." IT'S NO WONDER SHE TOOK HER OWN LIFE. HER EXISTENCE WAS A LIVING HELL.

TO THIS DAY, THE MONEY BEING MADE OFF HER FILMED AND PHOTOGRAPHED SEXUAL EXPLOITS IS ALMOST UNFATHOMABLE. FROM THE COUNTLESS GLOSSY PHOTOS SOLD IN COPENHAGEN SEX SHOPS, TO THE CREDIT-LESS GRAINY LOOPS THAT HAVE HAD A DIGITAL REBIRTH ON THE NET, LITTERING A MULTITUDE OF SLEAZY BEASTIALITY WEBSITES. THE GOD: IMAGE OF THE "QUEEN OF ANIMAL SEX" LIVES ON AND

IS CONSISTENTLY REBORN THROUGH EACH NEW MEDIUM, AND YET HER NAME AND STORY IS TRAGICALLY FORGOTTEN. IF ANYONE HAS EVER BEEN WORTHY OF RECOGNITION AND A PLACE IN THE PORN HALL OF FAME, IT'S HER. REMEMBER BODIL.

-BOUGIE '03

LET THE DOGFUCKERS' VOICES BE HEARD!!

WHILE NO ONE DISPUTES THE HISTORICAL SIGNIFICANCE OF BODIL, SHE DOES HAVE HER SUPPORTERS AND DETRACTORS AMONGST THE ODDLY VOCAL Factions OF THE SUB-SOCIETY OF PEOPLE WHO HAVE SEX WITH ANIMALS. SOME ONLINE USERS OF ALT. SEX. BEASTIALITY SUCH AS MR "ANON. E. MOUSE" BELOW, THINK BODIL GAVE A (CHORTLE) "BAD NAME" TO THE ESTEEMED ART OF BOFFING FIDO....

"I'VE SEEN A DOZEN OR MORE OF THE SCANDINAVIAN FILMS STARRING BODIL; AND I KNOW SEVERAL ANIMAL-LOVERS WHO HAVE ALSO SEEN THEM, AND WHO ARE FAMILIAR WITH BODIL'S WORK. WE ALL AGREE THAT THESE FILMS ARE FAKES, NOT FAKES THE SENSE THAT THEY DO NOT DEPICT SEXUAL CONTACT BETWEEN HUMANS AND ANIMALS - THEY DO. BUT FAKE IN THE SENSE THAT THE FILM MAKERS AND ACTRESSES ARE NOT KNOWLEDGEABLE ANIMAL-LOVERS, SKILLED IN THE ART OF PLEASURING THEIR PARTNERS."

"BODIL IS ROUGH WITH THE PENIS OF A DOG, TUGGING AND JERKING ON THE THING. NO LOVING CARESSES HERE. BODIL SHOWS HER DISTASTE AT PERFORMING FELLATIO ON A DOG OR HORSE BY EXTENDING HER TONGUE AS FAR AS IT WILL GO, AND BARELY FLICKING IT ACROSS THE ANIMAL'S PENIS."

"BODIL ALSO SMOKES CIGARETTES DURING SOME OF THE SHOOTING. GOSH, SHE MUST REALLY BE INTERESTED IN HER WORK."

"I JUST CAN'T BEAR TO HAVE BODIL'S REPUTATION INFLATED BEYOND REASON."

BODIL IS A PHONEY!

I ❤
MY DOG
G-GO



BODIL JOENSEN FILMOGRAPHY (INCOMPLETE)
A SUMMERS DAY (1970) DIR: OLE EGE
WHY DO THEY DO IT? (1970) DIR: EBEBRARD
THE GIRL AND THE BOAR (1970) HORNHAUSEN
SEX EN GROS (AKA SEX GALORE) (1970) NILS VEST
PORNOGRIFI (1971) DIR: OLE EGE
LASSIE (1971. BMM SHORT FILM)
BODIL AND THE BULL (1971. BMM SHORT FILM)
HOGLADY (1971. BMM SHORT FILM)
SEXUAL LIBERTY NOW (1972) DIR: M.C. VON
HELEN
ALSO:
COLOR CLIMAX VOL. 282 AND 284

"THE CHIEF ENEMY OF CREATIVITY IS GOOD TASTE."
-PABLO PICASSO"

POETRY LOVERS! "ENJOY" THIS FOUND POEM, FROM A TRUE BODIL FANATIC: MR. PIGLOVER, WHO IS A REGULAR MESSAGE POSTER ON ALT. SEX. BEASTIALITY. WEEP WITH ME? OH... YES. PLEASE DO.

WEEP.

Oh Bodil, winds are blowing
Shall I see you home again

Oh Bodil, I remember
Days of beauty, days of pain

I believe you I am with you
To a promise I will keep

No lamenting joy is waiting
I shall see you as I sleep

Oh Bodil though divided
All my passion I will save

Oh Bodil undecided
Stand by waiting, as I pray

O'er the distance, now between us
Sailing homeward, on stormy sea

Speed my message of devotion
Born in flame, forged in steel

Oh Bodil, how I miss you
Oh my soul cries out for thee

Oh bodil, Oh Bodil
Oh Bodil, stand by me

- Mr. Pig-lover

SCREWING THE DOG

BY: RIDLEY99 (2001)

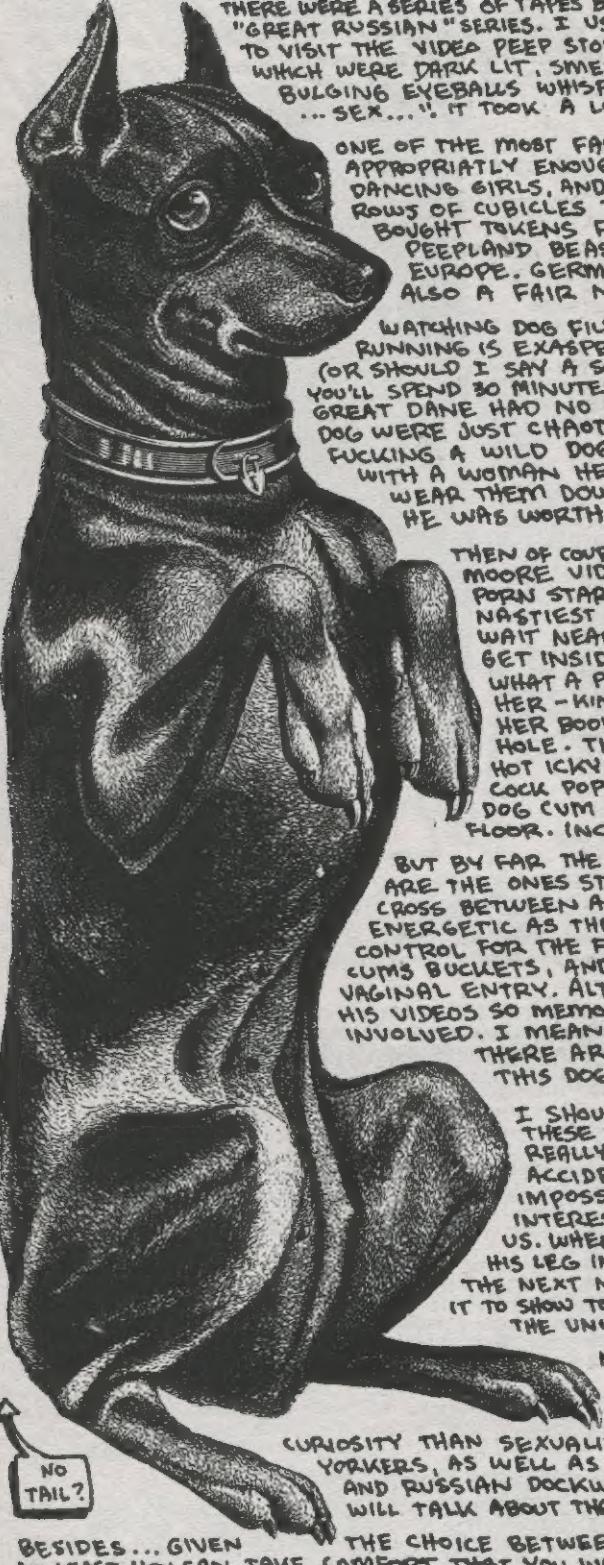


THE FIRST TIME I BECAME AWARE THAT WOMEN FUCKED ANIMALS FOR MONEY WAS WHILE READING HUSTLER AS A KID. IN THE BACK OF THE MAGAZINE THERE WAS ALL KINDS OF ADS FOR THAT SHIT. BUT IT WAS ON BMM, AND I THOUGHT IT WAS JUST A JOKE.

THEN I READ LINDA LOVELACE'S BOOK ORDEAL. AND IN THE BOOK SHE GOES OVER THE EXPERIENCE OF FUCKING A DOG IN GREAT DETAIL. FOR INSTANCE, SHE RELATES HOW A DOG'S PENIS EXPANDS WHEN IT'S INSIDE THE PUSSY - FILLING THE HOLE, MAKING A TIGHT SEAL. LINDA CLAIMS THE WORST PART WAS THAT SHE WAS SCARED THE DOG WAS GOING TO BITE HER.

MY NEXT EXPERIENCE WITH BEASTIALITY CAME WHEN I BEGAN TO VISIT THE PORN SHOPS ON 42ND ST. (IN NEW YORK - ED) THEY ALL HAD BEASTIALITY FUCK-TAPES IN THE EARLY TO MID 80'S. THE ONLY THING WAS THAT THESE TAPES WERE MUCH MORE EXPENSIVE THAN REGULAR PORN TAPES, AND ON TOP OF THAT - SOME OF THEM WERE JUST COMPLETE RIP-OFFS.

CONTINUED NEXT PAGE...



THERE WERE A SERIES OF TAPES BACK THEN STARRING A GREAT DANE. THE "GREAT RUSSIAN" SERIES. I USED TO SEE THAT DOG ALSO WHEN I BEGAN TO VISIT THE VIDEO PEEP STORES THAT DOTTED THE 42ND STREET AREA WHICH WERE DARK LIT, SMELLY, AND HAD BLACK MEN OUT FRONT WITH BULGING EYEBALLS WHISPERING "SEX... SEX... 2 BLOCKS AWAY... SEX...". IT TOOK A LOT OF COURAGE TO GO INSIDE.

ONE OF THE MOST FAMOUS OF THESE VIDEO PEEPS WAS NAMED APPROPRIATELY ENOUGH "PEEPLAND". IT HAD A DOWNSTAIRS WITH DANCING GIRLS, AND THE MAIN FLOOR FEATURED ROWS AND ROWS OF CUBICLES THE SIZE OF AIRPLANE BATHROOMS. YOU BOUGHT TOKENS FROM DUDES WALKING ABOUT WITH APRONS. PEEPLAND BEASTIALITY VIDEOS WERE MOSTLY FROM EUROPE. GERMAN BY THE SOUNDS OF IT. THERE WERE ALSO A FAIR NUMBER OF FILMS FROM SOUTH AMERICA.

WATCHING DOG FILMS IN A PEEP SHOW WITH THE METER RUNNING IS EXASPERATING. MOST DOGS HAVE A HARD TIME (OR SHOULD I SAY A SOFT TIME) GETTING INTO A WOMAN'S PUSSY. YOU'LL SPEND 30 MINUTES WAITING FOR THE PAYOFF. THAT RUSSIAN GREAT DANE HAD NO PROBLEM THOUGH. VIDEOS STARRED THAT DOG WERE JUST CHAOTIC. HAVING HIM FOR A LOVER WAS LIKE FUCKING A WILD DOG. AS SOON AS HE WAS PUT IN A ROOM WITH A WOMAN HE WOULD JUMP AT THEM AND LITERALLY WEAR THEM DOWN, DOUBLE THEM UP, AND GO FOR ALL HE WAS WORTH. HE WAS UNSTOPPABLE.

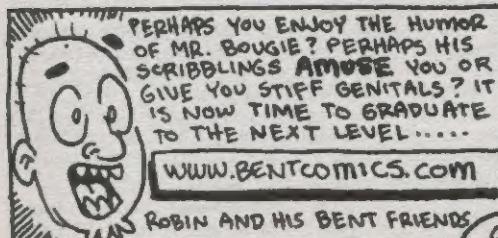
THEN OF COURSE, THERE WERE THE INFAMOUS CHESSY MOORE VIDS. CHESSY IS ONE OF THE FEW AMERICAN PORN STARS TO DO DOG - AND IT WAS ONE OF THE NASTIEST SCENES EVER FILMED. TRUE, YOU HAVE TO WAIT NEARLY HALF AN HOUR FOR THE POOCH TO FINALLY GET INSIDE CHESSY, BUT WHEN HE DOES.... BOY, WHAT A PAYOFF. THE DOG'S DICK ENLARGES INSIDE HER - KIND OF LIKE THE WAY LOVELACE DESCRIBED IN HER BOOK - EXPANDING TO TIGHTLY SEAL UP HER HOLE. THEN THE DOG CUMS LIKE MAD, STREAM AFTER HOT ICKY STREAM FILLS HER PUSY, AND WHEN THE COCK POPS OUT, AND I MEAN POPS, A HALF GALLON OF DOG CUM SLOSHES OUT OF HER PUSY ONTO THE FLOOR. INCREDIBLE.

BUT BY FAR, THE MOST AMAZING DOG VIDEOS I'VE EVER SEEN ARE THE ONES STARRING THIS BLACK DOG THAT LOOKS LIKE A CROSS BETWEEN A LAB AND A GREAT DANE. THIS BAD BOY IS AS ENERGETIC AS THE OL' GREAT RUSSIAN, BUT MUCH EASIER TO CONTROL FOR THE FILM MAKERS. IT HAS AN ENORMOUS DICK, CUMS BUCKETS, AND IS WELL TRAINED IN THE ART OF SPEEDY VAGINAL ENTRY. ALTHOUGH, YOU KNOW... I THINK WHAT MAKES HIS VIDEOS SO MEMORABLE IS THE QUALITY OF WOMEN INVOLVED. I MEAN, THESE GIRLS ARE JUST BEAUTIFUL, AND THERE ARE SO MANY DIFFERENT GIRLS I'VE SEEN THIS DOG FUCK. HE GETS AROUND.

I SHOULD SAY THAT I DON'T ACTUALLY JACK OFF TO THESE VIDS, BUT I DO COLLECT THEM AND FIND THEM REALLY FASCINATING. IT'S LIKE WATCHING A CAR ACCIDENT OR A PLANE CRASH. IT'S TERRIBLE BUT IMPOSSIBLE TO LOOK AWAY. WHY ARE HUMANS INTERESTING IN SUCH THINGS? WEIRD SHIT ATTRACTS US. WHEN A WRESTLER NAMED SID VICIOUS BROKE HIS LEG IN A PAY PER VIEW EVENT, MILLIONS TUNED IN THE NEXT NIGHT TO WATCH HIS LEG BREAK. PEOPLE TAPE IT TO SHOW TO FRIENDS. PEOPLE ARE JUST FASCINATED BY THE UNUSUAL AND THE GHASTLY.

MY CURIOSITY WITH BEASTIALITY IS FAR FROM UNIQUE. IMAGES OF WOMEN SUCKING ANIMAL DICK ARE DOWNLOADED MILLIONS OF TIMES ON THE INTERNET DAILY. IT'S MORE ABOUT YOUNG YORKERS, AS WELL AS 500 FARMING OAKIES, JAPANESE SALARYMEN AND RUSSIAN DOCKWORKERS. THIS IS ONE TOPIC THAT NO ONE WILL TALK ABOUT THAT DOES NEED SOME SORT OF LIGHT SHED ON IT.

BESIDES... GIVEN THE CHOICE BETWEEN FUCKING RON JEREMY OR A GREAT DANE, AT LEAST YOU CAN TAKE COMFORT THAT YOU WON'T CATCH FLEAS FUCKING THE GREAT DANE.



PERHAPS YOU ENJOY THE HUMOR OF MR. BOUGIE? PERHAPS HIS SCRIBBLINGS AMUSE YOU OR GIVE YOU STIFF GENITALS? IT IS NOW TIME TO GRADUATE TO THE NEXT LEVEL.....

WWW.BENTCOMICS.COM

ROBIN AND HIS BENT FRIENDS

Fucking ENORMOUS PROFITS AT HOME

Bitch, I know you is a Freak, so you might as well put that thang to work fo' me. If you is hot, I'll hook you up with lot o' men wif lots o' money! Pay fo dat crack habit, or jus' like to fuck, I can put your ass to work in an exciting career, be a Hoe!

Be all yo' can be, Hoe!

Route 5, Dept. 3
MUNCIE, IND.



FREE FACTS SENT

80'S TEEN MOVIE REVIEWS

BY RADICAL TIM GOLUB '83

"LIKE, AWESOME!"

A NIGHT IN THE LIFE OF JIMMY REARDON (1988)

JIMMY REARDON (PLAYED BY RIVER PHOENIX IN A PERFORMANCE THAT MAKES ME GLAD HE'S DEAD) SPENDS THE ENTIRE MOVIE IN AGONY, OVER THIS, OVER THAT. HIS MAIN CONCERN IS HIS FRIGID GIRLFRIEND WHO WON'T LET HIM CROSS THE "MASON-DIXON LINE" INTO HER NETHER-REGIONS AND THEREBY OBVIOUSLY DOESN'T LOVE HIM. LIFE IS HARD FOR JIMMY, IT'S A GOOD THING HE HAS SOME SAFE HAVEN IN ONE GIRL'S BEDROOM, WHO GETS HIM TO POLEPLAY RAPe WITH HER!!? YEAH, THE GIRL USUALLY GIVES HIM MONEY FOR HIS RAPIST SERVICES SINCE SHE'S RICH AND HE'S NOT.

JIMMY MEETS ONE OF HIS MOTHER'S FRIENDS, AND GIVES HER A RIDE HOME. SHE INVITES HIM INTO HER HOME, HE READS HER POETRY - THEREBY ACQUIRING THE RIGHT TO SLAM HIS CROTCH INTO HERS. EVENTUALLY JIMMY MAKES A SPECTACLE OF HIMSELF VAINLY ATTEMPTING TO USE HIS "DEEP" POETRY TO WIN HIS GIRLFRIEND BACK FROM THE RICH PREPPY STEREOYPE SHE'S WITH, AND I WAS HOPEFUL FOR A POETRY-OFF-LIKE LINES BACK AND FORTH BETWEEN THE TWO COMPETING GENTS - BUT NO DICE. THIS MOVIE NEVER GETS THE TINIEST BIT OF EMPATHY OUT OF ME. SHOULD I FEEL SAD FOR REARDON BECAUSE HE HAS THE BALLS TO DITCH HIS LIFE AND MOVE TO HAWAII, IF ONLY HE CAN FIND THE 75 BUCKS HE NEEDS? I JUST DON'T UNDERSTAND IT.

DREAM A LITTLE DREAM (1989)

EVER WONDER WHY COREY FELDMAN IS SUCH A POP CULTURE JOKE? HERE YOU GO. THIS FILM'S TOTAL IDIOTY SHOULD, BY ALL COUNTS, MAKE THIS THE MOST OBSCURE MOVIE ON A LIST WHERE IT'S ACTUALLY PROBABLY THE BEST KNOWN. AND YET - ON THE OTHER HAND, THE RANDOM NONSENICAL NATURE OF THIS FILM ELEVATES IT TO THE PEAK OF UNINTENDED SUBTLE GENIUS. I FIND IT AMAZING THAT THROUGH EVERY STAGE OF THE FILMMAKING PROCESS, NO ONE EVER WONDERED WHAT THE HELL WAS GOING ON. THIS MOVIE IS BALLS-OUT INSANITY, BUT IS ALSO BITTERSWEET. I LOVE THAT IT EXISTS, WHILE ALSO WISHING I HAD NEVER SEEN IT.

THE STORY HINGES ON A SORT OF HALF-BODY SWITCHING PLOT, IN THAT SOME ABSOLUTELY NONSENICAL RITUALISTIC/INTERPRETIVE DANCE BY AN OLD MAN REPLACES COREY'S TEENAGE PUNK ROCK PSYCHE WITH HIS OWN, AND WHAT A HILARIOUS MESS THAT SETS INTO MOTION....

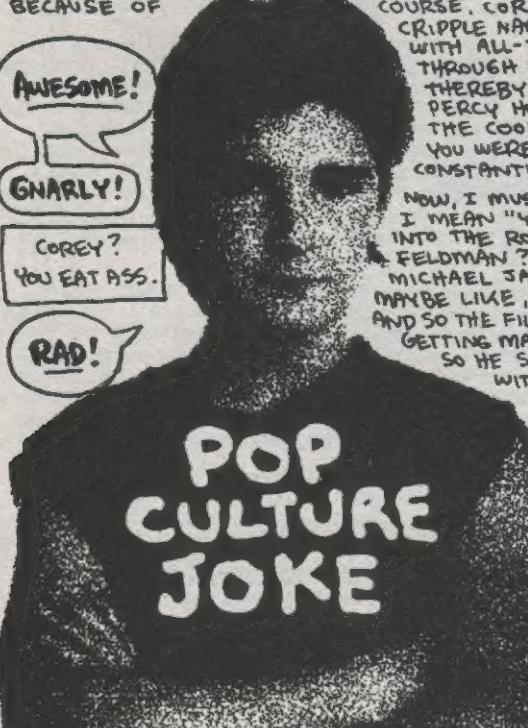
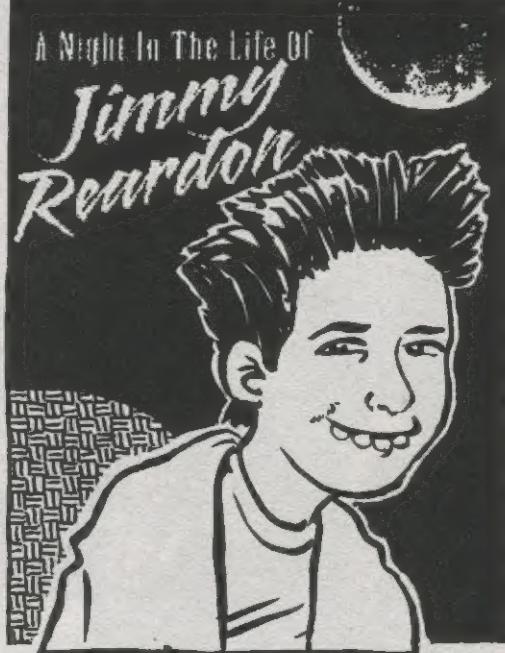
COURSE, COREY FELDMAN IS HARDCORE! HIS BEST FRIEND IS A CRIPPLE NAMED "DINGER"! HIS OTHER BEST PAL IS A VIOLENT JOCK WITH ALL-TOO-EASY ACCESS TO A GUN! AND WHILE CUTTING THROUGH PRIVATE PROPERTY ON THE WAY TO SCHOOL (AND THEREBY FLOUTING, FLOUTING I SAY, THE CONVENTIONS OF THE PERCY HOMEOWNERS ACT OF 1924), HIS FRIENDS SING "WERE THE COOLEST GANG" OVER AND OVER AGAIN. I THOUGHT THAT IF YOU WERE COOL, YOU ALREADY KNEW IT, AND DON'T NEED TO CONSTANTLY ASSERT IT ALL THE TIME. HONESTLY.

NOW, I MUST SAY "BRAVO" TO MR. FELDMAN'S ACTING. AND BY BRAVO, I MEAN "YOU EAT ASS". WHEN DOES COREY FELDMAN REALLY GET INTO THE ROLE OF OLD MAN? IS IT WHEN HE'S ACTING LIKE COREY FELDMAN? OR HOW ABOUT WHEN HE'S DANCING AROUND LIKE MICHAEL JACKSON? THIS MOVIE HAS NO LOYALTY TO IT'S OWN PLOT. MAYBE LIKE, THE SCREENWRITER AND THE DIRECTOR WERE DATING, AND SO THE FILM WAS LIKE, A LABOR OF LOVE? BUT THEN WHEN IT WAS GETTING MADE THE SCREENWRITER WAS CHEATING ON THE DIRECTOR. SO HE SABOTAGED THEIR WORK OF ONCE BEAUTIFUL DIRECTORIAL CHOICES.

POP CULTURE JOKE

3 O'CLOCK HIGH (1987)

THE GORGEOUS SIMPLICITY OF THIS WAS WHAT WON ME OVER. AN ENTIRE PLOT BASED ON THE AVOIDANCE OF A FIGHT AT THREE O'CLOCK. THAT'S IT! THE ENTIRE FILM IS ALL ABOUT THE DIFFERENT WAYS OUR HERO JERRY GOES ABOUT TRYING TO AVOID GETTING HIS ASS KICKED. TOTALLY ROOFLY. UNFORTUNATELY, JERRY - OR CASEY SIEMASZKO, IS TOTALLY A POOR MAN'S MATTHEW BRODERICK. HIS HAIRCUT IS JUST, JUST, INFURIATING, AND THERE WERE TIMES WHEN HIS DWEEBISHNESS WAS TOO MUCH FOR MY LOVE OF THE HIGH SCHOOL LOSER TO OVERCOME. LIKE HOW ABOUT HIS SALESMAN ROUTINE? "YOU KNOW WHEN YOU'RE DOING HOMEWORK IN BED...?" WHAT THE SHIT?



More fun than games!



JOY STICKS

OH YES, I HIGHLY RECOMMEND THIS ONE, WITH IT'S EXPLOITIVE GYMNASTICS ROUTINE, AND IT'S TRIP TO THE SHOWER ROOM PACKED FULL OF PRETTY AND SHAPELY GIRLS. THIS MOVIE IS JUST SO HAPPILY GLEEFUL. THERE IS NOT A DROP OF MALICE IN THE ENTIRE MOVIE - JUST "LOOKIN' AT NAKED PEOPLE AND TALKIN' ABOUT SEX IS WHERE IT'S AT, DADDY-O" FUN. SERIOUSLY, FIND IT AND SEE IT. P.S. A FAT GUY FALLS OUT OF A SECOND STORY WINDOW NOT ONCE, BUT TWICE.

JOYSTICKS (1983)

ALL I KNOW IS THAT JOE DON BAKER IS ONE CAT NOT TO BE MESSED WITH. THE INFAMOUS "MITCHELL" STARS AS AN UNHAPPY FATHER TRYING TO SHUT DOWN A VIDEO ARCADE. AND BABY, THE ARCADE PORTRAYED HERE IS THE ULTIMATE MELTING POT OF TEEN CLIQUES. THEY'VE GOT PUNKS, HUNKS, SLUTS, VALLEY GIRLS, NERDS, AND ADULTS EVEN. IF I LEARNED ONLY ONE THING FROM THIS MOVIE, IT'S THAT VIDEO GAMES BUST DOWN SOCIAL WALLS. MAN, IF I HAD'VE SEEN THIS ROMANTICIZED VIEW OF ARCADE CULTURE BACK IN MY FORMATIVE YEARS, I WOULD PROBABLY NOT BE WRITING THIS REVIEW. I'D BE PLAYING A VIDEO GAME.

NOT ONLY IS EVERYONE WELCOME IN YON VIDEO PARLOUR, BUT IT'S ALSO A SEX-CRAZY CATHOUSE. SADLY, WE ONLY HAVE A COUPLE GIRLS DESIGNATED AS THE "NUDITY SUPPLIERS". WHAT THIS MEANS IS ALTHOUGH THERE ARE A FAIR AMOUNT OF BREASTS IN THE FILM, THEY ALL BELONG TO THE SAME 2 GIRLS. (ED. NOTE: OH MY GOD! THOSE GIRLS ARE MULTI-BREASTED FREAKS!?)

ONE THING THAT FREAKED ME OUT WERE THE HUGE CONTROLLERS THEY USED TO PLAY IN THE TOURNAMENTS. THESE WERE GIANT PHALLIC JOYSTICKS COMING OUT OF THE GROUND THAT THE TWO PLAYERS WOULD STADDLE AND TOTALLY JERK AROUND - IN AN EFFORT TO SCORE. POINTS THAT IS. IT'S SO DISTURBING; JUST THESE GIANT PENISES OPERATED BY PEOPLE WITH THE MOST INTENSE LOOK ON THEIR FACES. MY FAVORITE PART OF THOSE SCENES WAS WHEN THE "VIDIOT" (WHO PLAYS ON BEHALF OF THE EVIL JOE DON BAKER) STARTS GETTING ARROGANT ABOUT WINNING AND STARTS TO LICK THE BUTTONS TO PUSH THEM. I CAN STILL SEE THAT MENTAL PICTURE IN MY HEAD.

THE LAST AMERICAN VIRGIN (1982)

ANOTHER FILM FILLED TO THE BRIM WITH GOOD-TIME HAPPY THINGS.

- THE MAIN VEHICLE IS A PINK STATION WAGON WITH A PINK FLAMINGO ON THE TOP.
- PEOPLE SMOKT SWEET N' LOW.
- ACCIDENTAL ATTEMPTED MOTHER COPULATION
- A LOCKER ROOM PENIS MEASURING COMPETITION: "WHOEVER'S GOT THE BIGGEST TOOL WINS THE POOL!". WHY WOULD THE PERSON SITTING AT THREE AND A HALF EVEN ENTER??

THE ONLY TEEN MOVIE WITHOUT ONE. THEY EVEN SET IT UP SO BEAUTIFULLY WITH HIS BEST FRIEND AS A PRETTY - BUT SORT OF ALTERNATIVE/GEEKY GIRL THAT COULD TOTALLY HAVE HIT IT OFF WITH HIM. BUT THEY NEVER EVEN HINT AT THAT. MAYBE THOSE SCENES GOT CUT OUT. CRITERION? HELP US OUT HERE. THE CLOSEST THE LOVE ANGLE COMES OTHER WISE IS A GIRL IN A WHITE SWEATER, WHO HE BARELY EXCHANGES WORDS WITH.

INSTEAD OF LOVE, THE MOVIE INVESTS IN A MYRIAD OF SIMPLE DELIGHTS: MICROWAVING A SHIRT AND A POP TART AT THE SAME TIME; A "SUPERMOM" LICENSE PLATE; DIET COKE AND TOOTH PASTE; BARBIE SONNENFIELD'S WONDERFUL WORK AS A LIGHTING CONSULTANT; LISA SIMPSON IN A BIT PART; AND THAT'S ALL JUST IN THE FIRST 15 MINUTES?! AWESOME!! I JUST LOVE THE THRILLS AND EXCITEMENT THEY GET OUT OF SUCH A SIMPLE PLOT. AND WHEN JERRY PUKE OUT OF FEAR? MY GOD THAT WAS A NICE TOUCH. HOW CAN THIS MOVIE NOT BE GOOD? IT TEACHES YOU THAT VIOLENCE CAN IN FACT SOLVE PROBLEMS. TWO WORDS? BRAHS KNUCKLES.

PRIVATE SCHOOL (1983)

WOW, YO. THE COMPLETELY NORMAL AND UN-ORIGINAL "GROWING PAINS" BEGINNING PREPARES YOU NOT AT ALL FOR THE BEAUTY OF THIS NUDITY-LADEN SEX-FEST. THE ANTAGONIST CHICK (IF YOU CAN CALL HER THAT) SERIOUSLY GOES TOPLESS BOY OF THE TIME SHE'S ON SCREEN. NOW THIS IS A MOVIE FOR TEENS. WHERE IS THE NUDITY IN TEEN MOVIES THESE DAYS, ANYWAYS? I DON'T KNOW WHAT HAPPENED, BUT I TOTALLY MISS THE EVER-NUDITY LOVIN' 80'S WITH ALL IT'S GRATUITOUSNESS.

ON TOP OF MILK-BAGS, THEY REWORK THE FORMULA FOR TEEN MOVIES ALL TOGETHER. THE BIG DANCE/PROM SCENE IS FIVE MINUTES IN! THEN THERE'S PARENT-TEACHER DAY, (WITH THE PEDOPHILIC FATHER), AND THAT'S NOT EVEN THE CLIMAX OF THE MOVIE. THERE ARE SO MANY PEAKS. LIKE SERIOUSLY, THIS BLOWS PORKYS OUT OF THE FUCKING WATER. ABSOLUTELY EVERYONE INVOLVED IS OBSESSED WITH SEX. FROM THE RICH GIRL'S FATHER'S CHAUFFEUR, TO THE UGLY BEST FRIEND WITH THE STUPID HAT.



A CLOSE-UP OF A SCENE FROM PRIVATE SCHOOL

E. THE TRICKIEST AND CLEVEREST WAY EVER TO GIVE SOMEONE A RIDE. YOU LET THE AIR OUT OF HER SCOOTER'S TIRES, AND THEN WAIT UNTIL SHE CAN'T GET TO SCHOOL AND PULL UP LIKE A PRINCE CHARMING.

F. THE MOST HAPPENING PARTY EVER. TOTALLY BO'S I'VE NEVER BEEN TO A HOUSE PARTY WHERE PEOPLE DANCE. LET ME SAY NOW AND FOREVER: I WANT TO.

G. DRINKING AS A SOLUTION TO SADNESS.

H. BEST FRIENDS SEND THE DRUNKEN SOLUTION SEEKER ON HIS WAY IN HIS CAR. MAN - DRINKING AND DRIVING USED TO BE TOTALLY KOSHER.

I. STINKING DRUNK MAIN CHARACTER HITTING ON HIS PARENTS' ELDERLY DINNER GUESTS. "I THINK YOU NEED TO TAKE A COLD SHOWER GARY," "ONLY IF YOU JOIN ME BABY, CAUSE I KNOW WHAT YOU NEED!"

J. A GANG-BANG WITH A SPANISH CHICK.

K. STEALING THE PENIS CONTEST WINNER'S CAR AND DRIVING IT INTO THE OCEAN.

L. VIRGINITY LOSS TO AN IMPATIENT WHORE WITH STD'S.

M. THE ULTIMATE HUMP N' DUMP.

N. TEEN PREGNANCY.

O. AND THE ULTIMATE IN BAD TASTE: THE ABORTION CLINIC NUDEY. ALWAYS CALLED FOR. I WAS KICKING MY LITTLE FEET IN THE AIR AT THAT PART, I TELL YOU WHAT.

AND FINALLY, THIS MOVIE HAS THE MOST EXTREME AND NON-STOP ULTIMATE ENDING. THE MOST DEPRESSING AND QUICK ENDING TO A TEEN MOVIE I'VE EVER BEEN. SOOOOO CRESENT FRESH. IN FACT, I THINK THIS IS THE ONLY TEEN MOVIE TO END UNHAPPILY. KUDOS TO YOU LAST AMERICAN VIRGIN. NEEDLESS TO SAY, ONE OF MY DEFINATE FAVORITES.

A movie poster for 'NOT A LOVE STORY'. It features a woman in lingerie. The title is at the top, with 'a film about' and 'PORNOGRAPHY' below it. The National Film Board of Canada logo is in the top left. The poster has a decorative border of squares.

ENCORE
ENGAGEMENT!
NOT A LOVE STORY
a film about
PORNOGRAPHY

NOT A LOVE STORY (1981) BY ROBIN BONGIE '83 EVER WONDERED ABOUT THE NATURE OF PORN AND HUMAN SEXUALITY FROM THE VIEWPOINT OF WOMEN WHO VIEW IT AS ONE OF THE MOST VILE EXPRESSIONS OF HUMAN LIFE? HOW ABOUT THE CONCEPT OF THE SUFFERING FEMALE GLORIOUSLY THRUSTING HERSELF INTO IMAGINED MARTYRDOM AND VICTIM-HOOD SIMPLY THROUGH THE ACT OF BARING HER NUDE FORM? SEEM KOOKY? WELL HAVE I GOT A MOVIE FOR YOU! NOT A LOVE STORY NOT ONLY PROBES AND PICKS AT THE MENTAL SCABS OF CENSORSHIP-BASED RADICAL FEMINISM, IT WAS ALSO PRODUCED AND DIRECTED BY ONE OF THEIR OWN EARTH-MOTHER - GRANOLA - CONSERVATISM - FLAVORED MEMBERS.

DIRECTOR BONNIE SHERR KLEIN OPENS HER CONTROVERSIAL 1981 DOCUMENTARY EXPLAINING HER REASONS FOR MAKING IT. THE IDEA STRUCK HER WHEN HER DAUGHTER, AN 8 YEAR OLD NAOMI KLEIN (THE NOW CELEBRATED AUTHOR OF THE ANTI-GLOBALIZATION BESTSELLER "NO LOGO") WAS GREETED BY "A ROW OF TITS AND ASS MAGAZINES" AT A LOCAL CONVENIENCE STORE. THE SCENE IS HOIKILY RECONSTRUCTED, WITH BONNIE'S NARRATION GLIBLY INTONING "WHAT COULD SHE THINK OF HER OWN SELF AND OWN LITTLE BODY SURROUNDED BY THIS?". IN LATER YEARS NAOMI'S MILITANT MOTHER HAS ADMITTED THAT THIS ENTIRE PREMISE WAS "A TREMENDOUS INVASION OF NAOMI'S PRIVACY", A FACT THAT A YOUNG NAOMI WAS QUICK TO RECOGNIZE. IT WAS HARD TO MISS: THE FILM MADE HER MOTHER BOTH A CAUSE DE CELEBRE WITH THE MAN-HATING ANTI-SEXUALITY ANDREA DUROCKIN CROWD, AND AN INSTANT MORTAL ENEMY OF OUTSPOKEN PORN MONGERS LIKE LARRY FLYNT, WHO NAMED BONNIE "ASSHOLE OF THE MONTH" IN THE PAGES OF HIS MAGAZINE, HUSTLER.

A TIDBIT CONCERNING NOT A LOVE STORY, FROM AN INTERVIEW WITH RON JEREMY, CONDUCTED BY CINEMA SEWER REPORTER AND SULTAN OF SIN: DIMITRIOS OTIS.

Dimitrios Otis - Would you describe yourself as a moral man?

Ron Jeremy - I like to think I am. I don't say I'm a big preacher. I don't think I walk around preaching this. But I think I have some rules and regulations I've gone by. I've chosen not to do any films which have any kind of coercion or anything strong against women. But what the Canada Film Board [sic - Jeremy is referring to the National Film Board] did and I thought was very disgusting - I'd love to have this on record - was a dirty, filthy stinking trick; and they did two things that I think were really heinous, in that NOT A LOVE STORY. These right wing conservatives, feminists - that's probably how they are, that made that movie called NOT A LOVE STORY, from Canada.

Number one: they used hard core to help sell the film while they're insulting it and knocking it. Who are they kidding? You think people don't see through that stupidity? Then they write how packed the theatre was when they played it. Yeah, people wanted to see hard core, they're probably watching it with one hand. So they played it in parts of America, and I cracked up.

CONTINUED ON THE NEXT PAGE

FROM THERE THE DIRECTOR SHAMES AND HUMILIATES A STRIPER NAMED LINDA LEE TRACEY INTO GIVING UP HER TRADE. TRACY, WHO IS ACTUALLY MORE OF A QUAINTE BURLESQUE PERFORMER, IS AT FIRST DEFIDENT AND STRONG - STATING THAT SHE DOESN'T FEEL THAT STRIPPING IS DEGRADING, AND THAT SHE FEELS PROUDLY AWARE OF HER SEXUALITY AND VIEWS HER GOOD-TIMEY ACT AS A PARODY OF EROTICISM. A STANCE THAT MAKES IT IMPOSSIBLE FOR HER TO

CONTINUED FROM PREVIOUS PAGE....

I mean, how dare they use hard core in the movie when they are saying how disgusting and bad it is. They actually showed insertion with a girl named Patrice Trudeau doing a scene with a guy in a peep show booth. I said, "That's a hard core shot, I don't believe this."

They didn't put X's over it or bars or anything. They showed it. That's number one; it's the oldest and most hypocritical trick in the book - you insult something while you're making money off of it. They exploited this girl just as much as the porn people did, in fact more - the porn people paid her, the Canada Film Board did not. They just used old footage, calling it a documentary.

Number Two - the second thing that pissed me off, is that they always try to slant things their way, they kept showing S&M scenes of the man ball-gagging the woman, piercing the woman, nipple-clipping the woman. But anybody that knows anything about the world of S&M, and I don't cause I'm not in that world, or B&D - it's a whole separate part of a video store - knows there's JUST AS much if not more of the man being the slave and the lady being the dominatrix. She's putting her high heels in his back, he's wearing a ball gag, he's getting his nipples clipped. You ask any store owner - and I did - all over the US and Canada - and they'll say in the world of S&M and BD there's just as much - if not MORE - of the man being the victim or the subject or the bottom and the woman being the top. They even have companies in America that are run and owned by women, but that Canada Film Board had the audacity to just show the one side, to stress their viewpoint in a totally unfair, unbalanced attitude, and there's no way you cannot agree with me.

- THANKS TO SENOR OTIS. '03

THE FILM DISPLAYS A SERIOUS LACK OF KNOWLEDGE OF THE HISTORY OF PORN, OR EVEN A BASIC UNDERSTANDING OF FILMS, PORNOGRAPHIC OR OTHERWISE WITH IT'S OBVIOUSLY SLANTED EDITING. IRONICALLY, THIS INSUFFERABLY PREACHY FILM, NOW 23 YEARS OLD, HAS BECOME A VERY INTERESTING HISTORICAL DOCUMENT ITSELF, WITH FASCINATING FOOTAGE OF SLUMMY ADULT BOOKSTORES, PEEPSHOW BOOTHS, AND LONG-GONE THEATERS OF YESTERYEAR. THIS FOOTAGE, ALONG WITH THE EXAMPLES OF EXTREME PORN interspersed throughout, were very "out there" at the time - causing the film to be banned for a time in many markets in the states, and even in Ontario - the birth place of film itself. TODAY THE OFFENDING SCENES ARE FUCKING WIKED FROM A HISTORICAL STANDPOINT, BUT ARE ABOUT AS HARDCORE AND SHOCKING AS ANY GIVEN PIECE OF PORN-RELATED SPAM THAT MIGHT SHOW UP IN YOUR HOTMAIL ACCOUNT.

THERE IS AN EARNEST VIBE THAT BONNIE SHERR KLEIN AND HER FRIENDS WERE HONESTLY TRYING THEIR BEST TO GET A MALE-DOMINATED SOCIETY TO MAKE AMENDS FOR GENERATIONS OF FEMALE SECOND-CLASS CITIZENSHIP. THEY WERE HURTING, AND THEY WANTED SOMEONE TO PAY ATTENTION. BUT THIS FILM BEARS WITNESS TO THE FACT THAT THE SAD AND MISGUIDED STAUNCH CENSORSHIP TOWARDS SEXUALITY ITSELF IN THE EARLY YEARS OF ORGANIZED FEMALE EMPOWERMENT WAS CERTAINLY NOT THE ANSWER.

AND THE EFFECTS OF A FILM LIKE THIS ONE CAN BE QUITE POWERFUL. I REMEMBER READING THIS MINICOMIC BY LEANNE FRANSON IN 1993. HA! SO GOOD. ANOTHER ACCOUNT WAS THAT OF AUTHOR SONJA MILLS DETAILING HOW SHE WAS KICKED OUT OF A BELOVED LESBIAN WOMEN'S GROUP FOR DARING TO ADMIT THAT THE SEXUALLY EXPLICIT IMAGES IN THE DOCUMENTARY TURNED HER ON. THIS KIND OF THOUGHT POLICING AND INTOLERANCE CERTAINLY BELIED THE "NEED TO UNDERSTAND" THAT DIRECTOR KLEIN PURPORTED TO HARVEST. NOWHERE WAS THERE ANY SORT OF CONTEXT SUPPLIED FOR THE FILM'S CONTENT, AND NEITHER DOES THE MOVIE OFFER ANY SUBSTANTIAL OPPOSING VIEWS TO IT'S AGENDA AS COUNTERPOINT.

THERE IS A SENSE THAT NOT A LOVE STORY WAS ORIGINALLY HERE TO "BLOW THE LID OFF" THE PORN INDUSTRY AND EXPOSE IT FOR THE EVIL EMPIRE IT'S PERCEIVED TO BE. INTERESTINGLY, ALL IT EXPOSES IS THE FACT THAT SOME PEOPLE TAKE

IDENTIFY WITH THE HARDCORE FEMINIST MOVEMENT WHICH HEAPS PITY UPON HER, AND FORCES HER INTO THE ROLE OF "VICTIM". BUT BEFORE THE CREDITS ROLL, KLEIN HAS PARADED HER IMPRESSIONABLE YOUNG "PROJECT" AROUND THE SLEAZIEST SECTIONS OF NEW YORK'S 42ND STREET, AND THROUGH COUNTLESS YELP-SESSIONS BY FEMI-NAZI SPEAKERS OF THE DAY LIKE DWORKIN, GRIFFIN AND LEDERER - AND FINALLY INTO A NUDE PHOTOGRAPHY SESSION. SOON AFTER, THE MODEL - NOW CONFUSED AND FEELING GUILTY FOR "DEBASING HERSELF", SUCCUMBS TO KLEIN'S NOTION THAT SHE'S ALLOWED HERSELF TO BE PATHETICALLY MOLDED AND SHAPED TO SATISFY MEN'S DESIRES FOR DOMINANCE. TRACY BREAKS DOWN, ACCEPTS HER ROLE AS VICTIM, AND TEARFULLY SUBMITS TO KLEIN, ADMITTING THAT PORN IS ALL ABOUT "HEAVY POWER".



A DISTURBING AMOUNT OF ISSUE WITH OTHER PEOPLES FREEDOM TO MAKE, SELL, AND CONSUME SEXUAL IMAGERY.

NEVER MADE WIDELY AVAILABLE ON VIDEO OR DVD, THE ONLY WAY TO SEE THIS FILM IS TO ORDER IT FROM THE STINGY-ASS NATIONAL FILM BOARD OF CANADA. AND IN ORDER TO GET THEM TO SELL YOU A \$35 VHS COPY - 1. YOU MUST BE CANADIAN. 2. YOU MUST BE A TEACHER OR A REPRESENTATIVE OF A UNIVERSITY, LIBRARY, OR COLLEGE. YOWTCH. SO YEAH... IT'S QUITE A RARITY.

GODMONSTER OF INDIAN FLATS

I BET THE GEEGLIER AND MORE KNOWLEDGEABLE MOVIE FANS AMONGST CINEMA SEWER'S READERS WOULD PICK THE CHEESEIEST MONSTER EVER CREATED FOR A FILM AS THE ROLLED-UP-RUG THING FROM *THE CREEPING TERROR* (1958) OR THE RETARDED BIRD PUPPET FROM *THE GIANT CLAW* (1957). WELL, YOU COULD BE RIGHT, BUT ALLOW ME TO NOMINATE ANOTHER CONTESTANT FOR THE SWEEPSTAKES: THE 9 FOOT MUTATED SHEEP BETTER KNOWN AS THE GODMONSTER OF INDIAN FLATS. DID I SAY "A SHEEP"? WELL, THATS WHAT I'M TOLD. TO BE HONEST, HE LOOKS FAR MORE LIKE A GIANT SLOTH OR SNUFFALUFAGUS FROM SESAME STREET WITH THE MANGE. DIRECTOR FRED HOBBS PRODUCED, WROTE, DIRECTED, AND EVEN MADE THE COSTUME FOR THE GODMONSTER - AND MY GUESS IS THAT HE BOUGHT ALL THE MATERIALS HE'D NEED AT THE THRIFT STORE.

A RICH OIL-BARON LANDOWNER PLAYED BY RUSS MEYER REGULAR STUART LANCASTER WANTS TO KEEP HIS LITTLE NEVADA DESERT TOWN OF COMSTOCK FAITHFUL TO THE OLD WEST AS A MEANS OF KEEPING TOURISTS FLOODING THE AREA AND MAKING HIM A RICH(ER) MAN. LANCASTER INSURES HIS DICTATOR-LIKE POWER OVER THE TOWN WITH A GROUP OF GUNSLININ' THUGS HE CALLS "THE GOI".

MEANWHILE, ACROSS TOWN IN DR. CLEMEN'S (E. KERRIGAN PRESCOTT) LAB, A FETUS CREATURE FOUND IN A SHEEP PEN IS STEADILY EVOLVING INTO A DORKY WOOL COAT COVERED THING WITH AN OBVIOUS PAPIER MACHE HEAD AND A CURIOUS T-REX SHAPED BODY REPLETE WITH PERHAPS THE BIGGEST ASS.

* * 6
THE 'GODMONSTER' IS INADVERTENTLY SET FREE BY THE GOI, AND MANAGES TO RUIN A LITTLE GIRLS PICNIC. LATER, A GAS STATION IS BLOWN UP DUE TO A PANIC-STRICKEN PUMP-JOCKEY WHO SCREAMS AT THE SIGHT OF THE GODMONSTER'S HUGE BUTTOCKS. THE CREATURE CONTINUES TO 'RUN' LOOSE, AND MANAGES TO DANCE WITH A HIPPY-CHICK, BEFORE PAUSING TO KILL SOME PEOPLE. HOW THIS ACTUALLY TRANSPRIES IS A MYSTERY, SINCE THE WADDLING MAMMAL SEEMS BARELY ABLE TO WALK, AND HAS LIMP APPENDAGES THAT SWAY FROM SIDE TO SIDE IN A VERY UNMENACING MANNER. HE ALSO BARFS YELLOW SMOKE WHEN FEELING UPSET.

GRNK!
EVENTUALLY THE SHEEP-TASTIC OGRE IS LASSED BY A COWBOY POSSE ON HORSEBACK, AND BROUGHT FORTH BEFORE THE SIMPLE TOWNSFOLK IN A CAGE MOUNTED ON THE BACK OF A PICK-UP - WHICH IS THEN PROMPTLY PARKED IN THE TOWN DUMP WHERE EVERYONE GATHERS. EVIL OIL-BARON LANCASTER ANNOUNCES THAT HE WILL MAKE ALL THE TOURIST-BASED MOOLAH OFF OF "THE DAMAGED MONGOLOID BEAST". THE CROWD LIKES HIS IDEA AND RHUBARB'S IT'S APPROVAL. THEN SOMEONE YELLS "HE SOLD US ALL OUT! HE'S LYING!" AND THE PLEASED CROWD TURNS INEXPICABLY VIOLENT AND NASTY IN A HEARTBEAT.

THE ENSUING RIOT IS PORTRAYED IN A WAY THAT CAN ONLY BE CALLED A MIXTURE OF THE MORONIC AND SURREAL. FIRST THERE ARE THE DUBBED-IN VOICES OF MONOTONE CHILDREN THAT REPEAT "LIES, LIES." OVER AND OVER. THEN PEOPLE START POINTING AT THE HELPLESS GODMONSTER IN ITS CAGE AND SCREAM "KILL IT!" BEFORE PICKING UP GARBAGE AND THROWING IT DOWN A CLIFF, ONLY TO RACE DOWN THE SAME HILL AT TOP SPEED THEMSELVES. I DON'T KNOW IF THAT'S HOW PEOPLE RIOT IN NEVADA, BUT IT SURE ISN'T HOW I WAS BROUGHT UP TO DO IT.

THE POOR FAT-ASSED GODMONSTER IS KILLED IN THE STUPID GARBAGE THROWING INCIDENT, AS ARE SEVERAL OLD WEST GUNFIGHTERS WHO APPEAR OUT OF NOWHERE. LANCASTER IS LEFT TO HIMSELF ON A PODIUM IN THE TRASH HEAP, AND MANIACALLY LAUGHS AND HOWLS "TIME IS THE ETERNAL JUDGE OF EVENTS!" BEFORE THE CAMERA PANS AWAY TO SOME GRAZING SHEEP WITH OBVIOUS HUMAN VOICES THAT GO "BAA". A BRILLIANT END TO A BRILLIANT MOVIE. WEEE-HEE-HEE!!!

IN 2001, THE GOOD FOLK AT SOMETHING WEIRD VIDEO TURNED THIS 1973 SHOCK-CLASSIC LOOSE ON AN UNSUSPECTING PUBLIC WITH A MARVELOUS DVD SPECIAL EDITION WITH OVER 2 HOURS OF (MOSTLY UNRELATED) SPECIAL FEATURES - INCLUDING THE AMAZINGLY INEPT HIPPIE/BIGFOOT RAPE MOVIE "THE GEEK", WHICH WAS REVIEWED BACK IN CINEMA SEWER #11. YOU'LL ALSO THRILL TO THE CARNIVAL KICK HORRORS IN THE 70 MINUTE 1964 FILM *PASSION IN THE SUN* (AKA "THE GIRL AND THE GEEK") YOU'VE GOTTA FIND THIS DVD. YOU WILL CHERISH IT AS YOU WOULD A TASTY HOT FUDGE SUNDAE.

PROVIDING YOU LIKE HOT FUDGE AND ARN'T LACTOSE INTOLERANT.

- BOUGIE '03

ROOORGNNNNKK!



NNN
NNG!



GODMONSTER ART BY BOUGIE
REVIEW BY BOUGIE

LADIES AND GENTLEMEN, I HAVE AN IMPORTANT ANNOUNCEMENT ABOUT PUSSY!!

THERE IS A PREVIOUSLY NAUGHTY NOTION THAT HAS BEEN COMING UP MORE AND MORE IN MOM N' POP MEDIA IN THE LAST FEW YEARS. I CALL IT: PUSSY VALUE. THE PUSSY AND IT'S PERCEIVED VALUE TO IT'S OWNER, AND THE PEOPLE WHO INTERACT WITH IT. THE MUCH-LAUNDED TRAVELING ROAD SHOW "THE VAGINA MONOLOGUES" (A STAND-UP COMEDY, SPOKEN WORD INTERACTIVE EMPOWERMENT AND CELEBRATION PLAY FOR CUNT OWNERS) HAS PROBABLY GARNERED THE MOST PRESS, BUT DESPITE REPORTS TO THE CONTRARY, THIS VAGINAL-FLAVORED CAUSE DE' CELEB IS A DEFINITE REACTION TO HEIGHTENED SOCIAL PUSSY VALUE, NOT AN INSTIGATOR OF IT.

LADIES AND GENTLEMEN, ARE YOU READY TO COME ALONG FOR THE RIDE? I SAY: "PORN IS TO BLAME !!!" AND I SAY IT WITH THE GUSTO OF A MAN WHO SHOULD KNOW. NOW JUST THINK ABOUT IT. WHAT HAS HAD THE LARGEST EFFECT ON THE PERCEPTION OF THE VAGINA IN NORTH AMERICA, IF NOT THE WORLD?

IT'S A STAGGERING THOUGHT ISN'T IT? THE CURRENT TOTAL OMNIPRESENCE OF SMUT IN OUR CULTURE HAS - AS A RESULT OF IT'S VERY EXISTENCE - MADE WOMEN'S SEXUALITY APPEAR MUCH MORE VALUABLE TO THEM THAN IT WOULD IN AN OTHERWISE LESS SEX-ORIENTED OR PORNOGRAPHY-FREE ENVIRONMENT. I MEAN, TRULY, YOU DON'T EVEN HAVE TO HAVE SEEN PORN FIRST HAND TO BE AWARE OF THE EFFECT IT HAS ON SOCIETY. I'M ALSO THINKING THIS HAS CAUSED AN ODD RELATIONSHIP BETWEEN FANTASY AND REALITY-BASED FEMALE SEXUAL RESPONSE. I'M NOT SAYING GIRLS NEVER KNEW THEY HAD "THE GOOD STUFF" BEFORE. I'M JUST POINTIN' OUT THAT THEY NEVER KNEW THE COULD FUCKING RULE TIME AND SPACE WITH IT. IT'S A NEW SOCIETAL STATE OF MIND CULTIVATED AND BROUGHT ON BY OBSESSION.



ROBINS
SOAP
BOX

I DON'T THINK IT'S A COINCIDENCE THAT HARD-CORE PORN FILMS (WITH THE MONSTROUS EMERGENCE OF DEEP THROAT AS A CULTURAL PHENOMENON) AND FEMINISM CAME TO THE FOREFRONT OF AMERICAN CONSCIOUSNESS AT NEARLY THE SAME MOMENT IN HISTORY. I ALSO THINK IT'S AN OUTDATED GERIATRIC REACTION TO ASSUME THAT THE TWO ARE SOMEHOW INHERENTLY OPPOSED TO EACH OTHER.

I MEAN, WHO DOESN'T LOVE THE FACT THAT WE CAN LOOK BACK AT WHAT HAS TRANSPRIRED IN THE WOMEN'S MOVEMENT AND REVEL IN THE IRONIC NOTION THAT IN THE LONG RUN, THE SINFULL XXX SLEAZE THAT STAUNCH RIGHT WING FEMI-NAZI'S LIKE KATHERINE MCKINNON AND ANDREA DWORKIN FOUGHT AGAINST 20 YEARS AGO, SEEMS TO HAVE HAD A MUCH MORE POSITIVE EFFECT ON FEMALE SEXUAL PERCEPTION THAN THEY EVER DID?! THAT SHIT IS FUNNY, ESPECIALLY WHEN YOU TAKE INTO ACCOUNT THAT THESE DOUBLE-PLUS-UNGOD ORWELIAN THOUGHT-POLICE CONSIDERED THEMSELVES BENEVOLANT CRUSADERS FOR THE RIGHTS OF ALL WOMANKIND.

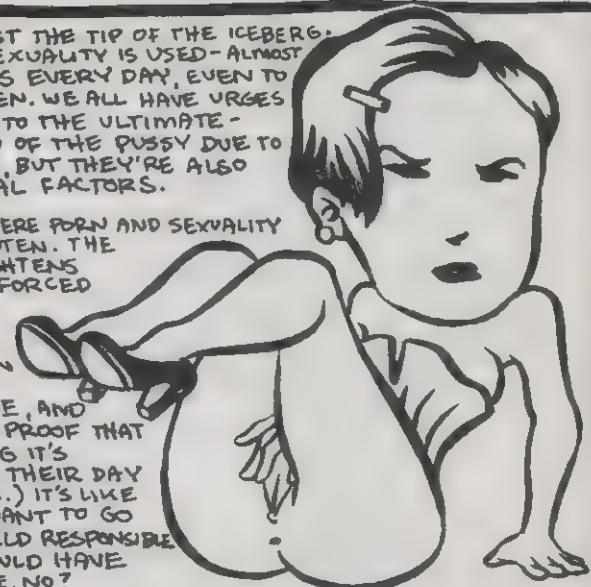
THE MAINSTREAMING OF PORN AND THE SEXUALIZING OF POP CULTURE HAS MADE FOR HUGE ADVANCEMENTS IN THE CONCEPT OF PUSSY VALUE, AND I ASSURE YOU, IT'S A THEORY DIRECTLY TIED TO THE BELIEF THAT KNOWLEDGE IS POWER. WOMEN ARE LEARNING. SISTAH'S ARE SAVVY ABOUT WHAT KIND OF POWER THE FEMININE MYSTIQUE HOLDS OVER EVERY FACTION OF SOCIETY. YOU'D HAVE TO BE A RETARD NOT TO CLUE IN. AND YOU DON'T HAVE TO BE A SEX-POT OR A HOTIE! GET RID OF YOUR SAD, OLD, ANTIQUATED HONEY-HOLE STEROTYPES! THIS ISN'T ABOUT WOMEN BEING WEAK AND STUPID AND ONLY BEING ABLE TO ACHIEVE POWER THROUGH SEX. THIS ISN'T ABOUT BEING A "WHORE". THIS ISN'T ABOUT BEING A "VIRGIN". THIS IS A WHOLE NEW WORLD. DON'T YOU DARE CLOSE YOUR EYES.

EVEN IF ONE IS WILLING TO FORGET THE PORN INDUSTRY FOR A SECOND, (WHICH IS HARD, BECAUSE BY SOME ESTIMATIONS IT'S A BIGGER



PROFIT EARNER THAN HOLLYWOOD) IT'S STILL JUST THE TIP OF THE ICEBERG. OUTSIDE OF THAT IS THE FACT THAT FEMALE SEXUALITY IS USED - ALMOST EXCLUSIVELY - TO SELL MOUNDS OF CRAP TO US EVERY DAY, EVEN TO FEMALE CONSUMERS, OLD PEOPLE, AND CHILDREN. WE ALL HAVE URGES IN OUR AREAS. THOSE URGES ARE SIGNIFICANT TO THE ULTIMATE - WARRIOR-STYLE BODYSLAM AND STRONGHOLD OF THE PUSSY DUE TO THE SOCIAL ACCEPTANCE OF SEXUAL IMAGERY, BUT THEY'RE ALSO RELATIVE TO A NUMBER OF OTHER CULTURAL FACTORS.

DIG IF YOU WILL - A PICTURE OF COUNTRIES WHERE PORN AND SEXUALITY IN FORMS OF POPULAR MEDIA IS STRICTLY VERBOTEN. THE THRESHOLD FOR WHAT IS DEEMED OBSCENE HIGHTENS SIGNIFICANTLY. IN IRAN, WHERE WOMEN ARE FORCED TO WEAR THE FULL BODY CHADOR OUTSIDE OF THEIR HOMES, A PEAK AT A YOUNG LADIES ANKLE PROVIDES BONERS RESERVED FOR A GIRL DOUBLE-FUCKED BY TWO BLACK STUDS IN NORTH AMERICA. UNDOUBTEDLY, ANTI-PORN ADVOCATES SEE THIS SCENARIO AS A POSITIVE, AND WOULD LIKELY TOSS IT BACK IN MY FACE AS PROOF THAT PORN CHEAPENS SEXUALITY BY DESENSITIZING IT'S VIEWERS TO WHAT SHOULD AROUSE THEM IN THEIR DAY TO DAY LIVES. (WHATEVER THE HELL THAT IS.) IT'S LIKE MY BROTHER TOLD ME ONCE: "IF WOMEN WANT TO GO TOPLESS IN PUBLIC, THEN THEY SHOULD BE HELD RESPONSIBLE FOR ALL THE DRIVERS THEY KILL WHO SHOULD HAVE BEEN WATCHING THE ROAD INSTEAD." INSANE, NO?



IT'S ALL PART OF THE PERVERSE FANTASY THAT LESS FREEDOM MAKES PEOPLE BENEVOLENT AND DOCILE, AND THAT MORE FREEDOM MAKES THEM MISERABLE AND JADED. THIS INTOLERANT UTOPIAN SUBURBIA IS SAFE HAVEN FOR IGNORANT DUNG-GOBBLERS WHO SOMEHOW (EVEN WHEN PREVENTED BY LAW FROM CRIMINALIZING SEXUAL ACTIVITIES AND SEX ENTERTAINMENT WHICH ARE INTRINSICALLY HUMAN, CONCENTRUAL, AND ABOVE ALL-PERSONAL) INFUSE A GENERAL CONTEMPT WITHIN SOCIETY AT LARGE FOR WHATEVER THEY HAVE CHOSEN TO CONDEMN. WELL, PITV THEM. THEIR DAY IS OVER. THEY DON'T WIELD THE POWER OF THE Vagina. THEY'VE NEVER KNOWN HOW TO HARNESS IT'S MYSTERIOUS ENERGY. IT'S NOTHING BUT A MUSHY, DILATED, BABY-CHUTE TO THEM. AND THEY ARE SCARED OF PUSSY, MY FRIENDS. THEY FEAR WHAT THEY DON'T UNDERSTAND. THAT'S NO WAY TO LIVE. THAT'S NO WAY TO THINK.

NOW, BEFORE YOU CONCERN YOURSELF WITH THE NOTION THAT I MAY BE GETTING OFF TOPIC, LET ME TIE THIS TOGETHER AND DROP THE OTHER SHOE. IT'S A SHORT RIDE AFTER ALL.

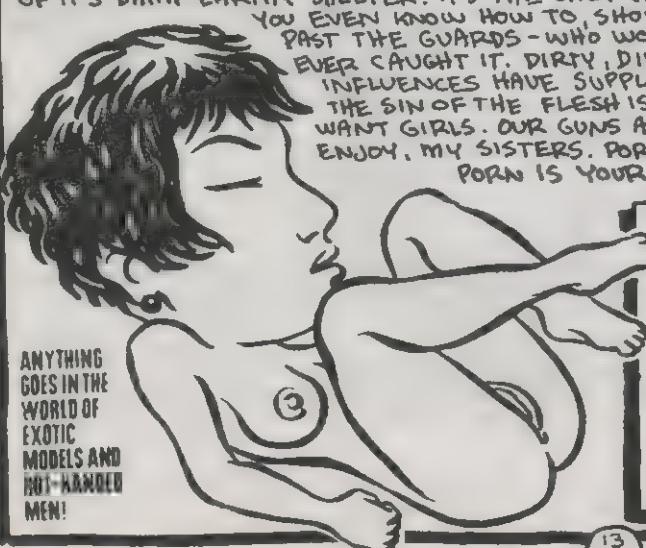
LET'S HAVE A MENTAL PARADE TO CELEBRATE THE FACT THAT THE AFORE-MENTIONED INTOLERANT AND CONSERVATIVE MASSES HAVE LOST THEIR STRANGLEHOLD ON FEMALE SEXUALITY BEING PERCEIVED BY THE PEOPLE AS ONLY A METHOD OF ACHIEVING MOTHERHOOD. LET'S TAKE PART IN A MENTAL GANG RAPE AND ASS-FUCK THAT SICKENING NOTION BEFORE MASHING IT INTO OBLIVION. A WOMAN'S SEXUALITY IS INCREASINGLY MORE VALUABLE NOT ONLY TO SOCIETY, BUT TO WOMEN THEMSELVES. POWER TO THE PUSSY, LADIES. STEP RIGHT UP HERE TO THE EDGE AND ENJOY WHAT IT FEELS LIKE TO STUFF A BRICK UP REALITY'S ASS.

BUT WITH GREAT PUSSY COMES GREAT RESPONSIBILITY. YOU'RE JUST FOOLING YOURSELF IF YOU THINK THE GASTANK WAS FILLED UP BY THE VAGINA MONOLOGUES INSTEAD OF DEEP THROAT. THANK THE LEGACY OF THE MITCHELL BROTHERS, NOT JESSE HELMS. THINK OF LARRY FLYNT, NOT DOCTOR LAURA. HARDCORE, FUCK-ME-SUCK-ME, ASS-GRUNGING ACTION HAS CULTIVATED THE NEW EDEN. LET IT GUIDE YOU THROUGH WHAT EVER DARK DAYS LIE AHEAD UNDER THE DUBYA REGIME. LET IT LEAD YOU TO THE LIGHT. IT'S GOTTEN US THIS FAR. TRUST THE LUST.

IT'S A NEW CONSCIOUSNESS, AND PERHAPS IT'S TIME TO SEEK OUR LUBRICATED DESTINY. THE VAGINA IS A GAPING MAW, READY TO ENVELOPE EVERYTHING INTO THE SOFT FOLDS OF IT'S DAMP EARTHY SHELTER. IT'S THE ONLY CHOICE. THERE IS NO ESCAPE, NOR WOULD

YOU EVEN KNOW HOW TO, SHOULD SUCH A THOUGHT EVEN DARE TO SNEAK PAST THE GUARDS - WHO WOULD SHOOT IT DOWN LIKE A DOG IF THEY EVER CAUGHT IT. DIRTY, DIRTY, DIRTY OUTSIDE PORNOGRAPHIC INFLUENCES HAVE SUPPLIED VS WITH ALL WE'LL EVER NEED. THE SIN OF THE FLESH IS ALL THAT REMAINS. TAKE WHAT YOU WANT GIRLS. OUR GUNS AREN'T LOADED. IT'S ALL YOURS, ALL OF IT. ENJOY, MY SISTERS. PORN IS THE DOOR. PORN IS THE LADDER. PORN IS YOUR SAVIOR.

-Boogie '83



ANYTHING GOES IN THE WORLD OF EXOTIC MODELS AND HOT-HANDED MEN!

CHECK IT OUT GIRLS! IT'S THE INFLATED SENSE OF PUSSY VALUE CHECKLIST!

- A GUY FRIEND TELLS YOU HE LOST HIS DICK IN A TRAGIC ACCIDENT, AND YOU INSTANTLY FEEL MORE COMFORTABLE AROUND HIM.
- YOU VIEW THE ACT OF SEX AS A "GIFT" THAT YOU BESTOW RESERVEDLY UPON CHOSEN PARTNERS.
- YOU THINK YOU ARE FOLLOWED BY RANDOM MALE STRANGERS ON THE STREET, BUT YOU AREN'T SURE.

THE OL' FOX, THE WAY IT LOOKED WHEN I DREW IT IN 1998.



THE FOX DOUBLE BILLS

THE FOX CINEMA ON MAIN AND 8TH AVE IN VANCOUVER B.C. MANY HYPOTHECATE THAT IT IS THE LAST PLACE ON EARTH WHERE YOU CAN GO TO WATCH A TRIPLE X FILM IN 35MM ON THE BIG SCREEN. THE THEATER HAS OVER A HUNDRED ORIGINAL FORMAT PRINTS FOR 1970'S TO EARLY 80'S PORN FILMS, WHICH ARE LITERALLY DISINTEGRATING AND FALLING APART WITH EACH VIEWING. WHEN I GO TO THE FOX TO CATCH A DOUBLE BILL (THE LINE UP IS 2 ROTATING FILMS WHICH RUN ALL DAY UNTIL MIDNIGHT, AND THEN CHANGE EVERY TUESDAY), I USUALLY LEAVE THE OL' LADY AT HOME AND TAKE THE MAN RESPONSIBLE FOR THE RESURGENCE OF INTEREST IN THE OLD THEATER DUE TO HIS OCCASIONAL "RETURN TO PORN CHIC" NIGHTS, WHERE HE STAGES GALA HAPPENINGS AT THE AGING THEATER - REVOLVING AROUND THE SHOWING OF A CLASSIC PORN FILM. THAT FELLOW PERVERT IS DMITRI OTIS. HERE ARE A FEW NOTES I TOOK AFTER A COUPLE RECENT OUTINGS.

PRODUCERS / DIRECTORS JOHN + LEM AMERO DISCUSS DR. INFINITY (RUSTLER MAGAZINE, VOL. 2, #6, APRIL 1981) *

RUSTLER. Speaking of interesting creatures, you have a chap in Every Inch A Lady called Dr. Infinity? Where did you dig him up?

*[Ed note: Dr. Infinity's thing is to double himself up and suck himself off right down to the root while snailly masturbating with a **HUGE** cucumber.]

LEM We found him in Boston John and I realized his potential. He had made one other film - a legit Someone had brought us some polaroids of his act. We thought it was very freaky and deserved to be preserved forever on film. Once we had worked a deal with him, we wrote him into the script.

JOHN Oddly enough, Darby has never seen him in person. He flew into town the week she was off, so we shot him and then reaction shots of her and edited them together.

RUSTLER: What is he really like?

JOHN. He's really a very gentle person. He's on a seven-year-period of no sex with anyone, male or female, but himself. It recycles your bodily fluids he says. He still has two of the seven years to go. Meanwhile he told us here that he's working a book called *Self Love*.

OL' AISLE WALK IS CERTAINLY A PROCESS.

YES CINEMA SEWER READERS, THERE IS A SET OF UNWRITTEN RULES IN PLACE FOR CRUISING AT YE OLDE FOX WHICH YOU SHOULD BE PRIVY TO. TAKING NOTES? GET OUT YOUR NOTE PAD. I'LL WAIT....

OK, THE MIDDLE OF THE THEATER SEEMS TO BE A "NO MANS LAND", WHERE CLIENTELE WHO ARE ACTUALLY THERE TO SEE A MOVIE CAN RELAX AND NOT WORRY TOO MUCH ABOUT BEING MACKED UPON. THE CRUISING WORKS LIKE SO: YOU GO FOR A SAUNTER AND SQUINT AROUND UNTIL YOU CAN MAKE OUT SOMETHING THAT LOOKS LIKE A SUITABLE PARTNER IN THE FIRST OR LAST COUPLE OF ROWS. THEN YOU SIT YOUR ASS A FEW SEATS AWAY SO THE OTHER "PATRON OF THE ARTS" CAN SIZE YOU UP AND MAKE A DECISION. IF HE MOVES OVER TO SIT BY YOU, THE TRANSACTION OF BLOWJOBS AND/OR CRANK-YANKIN' MAY TAKE PLACE. ONCE THE DIRTY DEED IS DONE, MOST GENTS VIRTUALLY LEAP FROM THEIR SEATS AND BOLT FOR THE DOOR. FRIENDLY CHIT-CHAT IS FROWNS UPON.

EVERY INCH A LADY (1975) BEVERLY HILLS COX (1986)

EVERY INCH A LADY IS ONE OF THE OLDEST FILMS AT THE FOX, AND STARS ANDREA TRUE (THE 70'S DISCO QUEEN WHO RECORDED "MORE MORE MORE") AND DARBY LLOYD RAINS. BUT THE TRUE STANDOUT HERE WAS THE GUEST APPEARANCE OF AN ODD FELLOW WHO CALLS HIMSELF DR. INFINITY. THE GOOD DOCTOR WALKS INTO ONE SCENE, BOUNCES UPON TO AN OFFICE DESK, TORTURES HIS BODY UNTIL HIS COCK IS BOBBING IN AND OUT OF HIS MOUTH, AND THE DEFIES ANY SORT OF SENSIBILITY BY CRAMMING A HUGE CUCUMBER INTO HIS HAIRY MAN-DONUT.

I WAS KINDA SHOCKED THAT THE SCENE HAD MADE IT PAST THE B.C. FILM CLASSIFICATION BOARD, AND IT GAVE ME HIGH HOPES THAT JAMIE GILLIS'S INFAMOUS S+M SCENE I HAD READ ABOUT WOULD STILL BE INTACT IN THE PRINT - BUT NO LUCK.

ALSO SOMEWHAT IRRITATING WAS THE BALDING SO-SOME AND DOWN LOVE BUT THING DUDE WHO KEPT CRUISING UP THE FOX THEATER AISLE LOOKING FOR FINDING NO TALKERS. I FELT LIKE STANDING UP AND SHOUTING: "CAN SOMEONE PLEASE LET THIS GUY JUST SUCK YOUR BALLS SO HE CAN STOP WANDERING UP AND DOWN THE FUCKING AISLE!?", BUT I DECIDED AGAINST IT SINCE IT WOULD HAVE BEEN POOR PORN THEATER ETIQUETTE, BEING AS THE INTEGRAL TO THE GAY CRUISING'



SWEET
SMUTTY
BLISS



AS THE OPENING CREDITS FOR BEVERLY HILLS COX ROLLED, I FUMBBLED AROUND AND GRABBED A HANDFUL OF CHINESE RICE CRACKERS THAT DIMITRII HAD THOUGHTFULLY SMUGGED IN HIS MUNCHIN'. PAUL VATELLI DIRECTED POHN FROM '81 UNTIL HE FINISHED HIS CAREER (WHEN HE DIED FROM COMPLICATIONS DUE TO AIDS) IN 1986 WITH THIS HALFWAY DECENT PORN SPOOF OF THE FAMOUS EDDIE MURPHY COP FILM. GINGER LYNN AS "DETECTIVE SUSIE COX" WAS "THE REASON THE HEAT IS ON", OR AT LEAST THAT'S WHAT THE POSTER TAGLINE IN THE LOBBY WAS BOASTING AS WE ENTERED THE THEATER.

THERE WAS SOME ENTERTAINMENT PROVIDED WHEN GINGER STEAMS THE CABBAGE ON THE HOOD OF A PORSCHE WITH JERRY BUTLER, WHO CLAIMED IN HIS BOOK RAW TALENT THAT THE SCENE WAS ONE OF HIS FAVORITES IN HIS LONG TENURE IN XXX. I WAS ALSO HAPPY TO SEE JAMIE GILLIS GROIN-POGOING GINGER AS THE FINALE, AND PLEASED TO BEAR WITNESS TO SHARON MITCHELL GETTING A SLOPPY SEMEN-FACIAL FROM RANDY WEST - WHO SE WEDDING TACKLE ALWAYS LOOKS LIKE A LITTLE DERANGED BALD DUDE NG OPEN. (??) WHICH, Y'KNOW... IS ACTUALLY PRETTY GROSS K ABOUT IT. THATS HIS COCK, Y'ALL. THAT SHOULDN'T LOOK LIKE

SCOUNDRELS (1982)

CAREFUL, HE MAY BE WATCHING (1986)

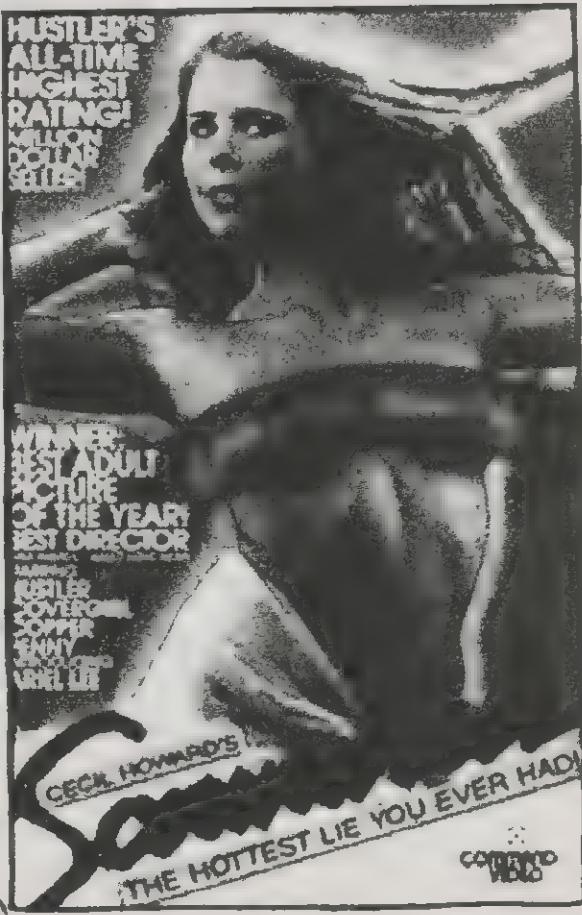


DMDTRUI AND I MADE A CUTE ENOUGH COUPLE TO WARRANT THE COUPLES DISCOUNT OF \$4 OFF OF THE TICKET PRICE, WHICH WE WERE NOT ABOUT TO ARGUE WITH SINCE NEITHER OF US ARE RICH ENOUGH OR CONCERNED ENOUGH WITH OUR OUTWARD METRO-PERCEPTION TO TURN AWAY A COUPLE BUCKS OF SAVINGS.

WE SETTLED IN AMONGST THE OTHER 10 GUYS IN THE AUDIENCE JUST AS SCOUNDRELS WAS BEGINNING. PERFECT TIMING. I HATE WALKING IN HALFWAY THROUGH A PICTURE. I HAD HIGH HOPES FOR THIS ONE, HAVING READ THAT THE ANN RANKED IT AS THE 8TH BEST ADULT FILM OF ALL TIME, BUT I WAS PRETTY UNDERSOLD. THE CAST WAS DECENT ENOUGH - WITH A COUPLE OF MY PERSONAL FAVORITES (SHARON MITCHELL AND GEORGE PAYNE) ON HAND. CECIL HOWARD'S DIRECTION WAS ABOVE AVERAGE AND INNOVATIVE AS USUAL, BUT THE STORY AND FUCKING WERE NOTHING TO WRITE HOME ABOUT. (WHAT KIND OF LETTER WOULD THAT BE?) IN FACT, I'M HARD PRESSED TO REMEMBER WHAT HAPPENED OR WHY. THAT'S NEVER A GOOD SIGN. IT PROBABLY DOESN'T HELP ANY THAT THE LAST COUPLE OF SCENES HAD BEEN CUT OUT OF THIS PARTICULAR PRINT.

SEKA (BORN DORTHEA PATTON) WAS THE STAR OF THE 2ND FEATURE, CAREFUL, HE MAY BE WATCHING. IS MINUTES IN I WAS PRACTICALLY DANCING IN CELEBRATION - AS THE CONCEPT OF THE VERY SEXY SEKA AS A HOUSEWIFE WHO TRANSFORMS INTO THE WORLD'S BIGGEST PORN STAR AFTER HER HUSBAND GOES OFF TO WORK EVERYDAY - ALL THE WHILE STRUGGLING TO KEEP HER NAUGHTY SEXPOT SECRET FROM HIM (IE. SHOOING THE CAMERA CREW OUT THE DOOR 2 MINUTES BEFORE HE IS DUE TO ARRIVE) WAS WAY MORE ENTERTAINING THAN THE RATHER BORING SOAP OPERA GOING ON IN SCOUNDRELS.

BUT THIS WAS NOT TO BE MY NIGHT. TAKING AN ODD LEFT TURN ABOUT 40 MINUTES INTO IT'S RUNTIME, THE STORY DROPS ALL ENTERTAINMENT VALUE AND TEDIOUSLY CONCERNS ITSELF WITH A LAME SUBPLOT ABOUT SEKA'S NERVOUSNESS WITH HAVING TO DO LESBIAN SCENES IN HER FILMS. THIS PLODDING DIVERGENCE CULMINATED IN THE RATHER GRACEFULLY AGING 40 YEAR OLD COMEBACK KID SEKA, CARPET MUNCHING WITH A HIDEOUS 45 YEAR OLD KAY PARKER TOPPED WITH HER NASTY 2 FOOT PERM. MISS PARKER HAD A SEXY MATURE "MOM LOOK" IN PREVIOUS HITS SUCH AS 1978'S **SEVEN INTO SNOWY** AND 1980'S **TABOO**. BUT BY THE TIME 1986 HAD ROLLED AROUND - KAY SEEMED BEDRAGGLED BEYOND HER YEARS, AND LOOKED OUT OF PLACE PLAYING ANY CHARACTER OTHER THAN A SENIOR CITIZEN. IN A SAD AND SOMEWHAT PATHETIC ATTEMPT TO HIDE HER FLOPPY CHICKEN-SKIN, KAY IS PANCAKED IN MAKEUP, ONLY SUCCEEDING IN GIVING HER THE LOOK OF AN ELDERLY



CROSS DRESSING MAN, AND ME A TEST OF MY GAG REFLEX.

I WAS ABOUT TO COMMENT ON THE SAD WASHED-UP DISPLAY OF GRAM-GRAM PRETENDING TO BE A CO-ED BEFORE US, WHEN I REALIZED THAT THE SNORING I WAS HEARING WAS GURGLING OUT OF DIMITRIU, AND THAT MY SNIDE COMMENTS WOULD BE WASTED UPON THE UNCONSCIOUS. PERHAPS HE HAD THE RIGHT IDEA.



- ROBIN BOUSIE 2003

Short Eyes

AGITATED MURMUR WITH THE ARRIVAL OF A CLEAN-CUT MIDDLE-CLASS YUPPIE (BRUCE DAVIDSON) WHO HAPPENS TO BE A "SHORT EYES". (PRISON LINGO FOR A CHILD MOLESTER.) THE WHITE NEWBIE NERVOUSLY TRIES NOT TO ATTRACT THE ATTENTION OF THE PRIMARILY BLACK AND PUERTO RICAN UNDERPRIVILEGED AND BADASS MASSES, WHO FOR THE MOST PART - DESPISE "WHITEY." WILL THE THRONES OF FRUSTRATED AND ANGRY INMATES RIP SHORT EYES LIMP FROM BLOODY LIMB? OR SIMPLY HUMILIATE AND BEHUMANIZE THE CHILDFUCKER INTO A QUIVERING MASS OF JELL-O? NO DOUBT - THIS IS ONE ONE OF THE MOST REALISTIC, MEMORABLE, AND DOWNRIGHT FRIGHTENING PORTRAYALS OF PRISON LIFE EVER COMMITTED TO CELLULOID.

THE SCREENPLAY AND CO-STAR (PLAYING THE ROLE OF "GO-GO") WAS MIGUEL PINERO, WHO WROTE THE FILM IN AN INMATES PLAYWRITING WORKSHOP WHILE INCARCERATED ON A LONG PRISON TERM FOR ARMED ROBBERY IN SING SING. THE PLAY EVENTUALLY FOUND IT'S WAY TO BROADWAY, AND THEN TO THE BIG SCREEN, WHERE ACTORS ON SET FOUND THEMSELVES IN THE REAL 19TH CENTURY MANHATTAN PRISON WHERE PINERO'S SCRIPT TOOK PLACE, PLAYING THEIR ROLES AMONGST ACTUAL CRIMINALS WHO PROVIDED THE FILM WITH A LITTLE LOCAL COLOR.

PINERO HIMSELF MISSED THE FILM'S NEW YORK PREMIER WHEN HE WAS ARRESTED FOR ARMED ROBBERY - YET AGAIN. THE 40 GRAND HE RECEIVED FOR THE FILM WAS GONE IN A MATTER OF DAYS, AS HE GAVE IT ROBIN-HOOD STYLE TO HIS MANY HOMELESS FRIENDS AND FORMER PRISON PALS IN NYC. MIGUEL REPORTEDLY LIVED ON THE STREET EVEN AFTER THE FILM WAS RELEASED TO CRITICAL ACCLAIM, USING A PHONE BOOTH ON THE LOWER EAST SIDE AS HIS OFFICE - OFTEN RELYING ON NEARBY JUNKIES AND VAGRANTS TO POSE AS RECEPTIONISTS. PINERO DIED TRAGICALLY YOUNG OF LIVER FAILURE DUE TO HIS MANY YEARS OF EXTREME DRUG AND ALCOHOL ABUSE IN 1988. A FILM WAS MADE ABOUT HIS LIFE IN 2001 CALLED PINERO.

LOOK FOR THE AWESOME CURTIS MAYFIELD PULLING DOUBLE DUTY AS AN ACTOR AND COMPOSER FOR SHORT EYES, PRIOR TO HIS HORRIFIC ON-STAGE ACCIDENT IN 1990 WHICH MADE HIM A QUADRIPLEGIC BEFORE HE DIED OF DIABETES IN 1999. 70'S COUNTRY MUSIC FANS WILL ALSO BE HYPED TO SPOT FREDDY FENDER (SANG "WASTED DAYS AND WASTED NIGHTS") HERE THE SAME YEAR "THE LATIN COWBOY" WAS LANDING NOMINATIONS AT THE GRAMMYS. BOTH FREDDY AND CURTIS LEAD QUIRKY, BUT BEAUTIFUL SING-ALONGS IN ORDER TO PASS THE TIME A LITTLE EASIER.

ANOTHER AMAZING STORY IS THAT OF TITO GOYA, WHO IS A REAL STANDOUT AS "CUPCAKES" - THE CELLBLOCK'S MOST LUSTED-OVER PEICE OF ASS. TITO WAS PINERO'S OCCASIONAL LOVER, AND WAS ARRESTED A FEW YEARS LATER, FOR A MURDER. HE COMMITTED 8 MONTHS AFTER SHORT EYES WAS RELEASED. HE WAS EXECUTED ON DEC. 1ST 1985. KEEP YOUR EYES PEELED FOR LUIS GUZMAN (BOOGIE NIGHTS, CARLOS WAY) MAKING HIS FIRST ON SCREEN APPEARANCE AS AN EXTRA. HE'D APPEAR YEARS LATER ON TV'S OZ, BRINGING THE CYCLE FULL CIRCLE.

AWA SLAMMER (1977)

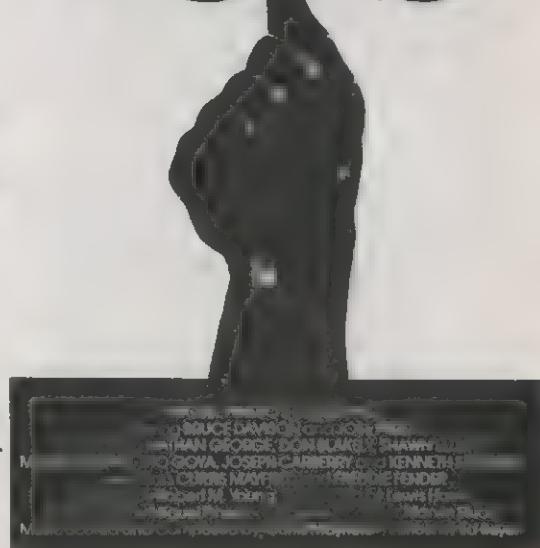
SHORT EYES FOLLOWS THE ANIMALISTIC GOINGS-ONS OF "THE TOMBS" (MANHATTAN'S INFAMOUS DETENTION CENTER/PRISON). THE INHABITANTS OF THIS HARDENED SOCIETY

WITHIN A SOCIETY ARE THROWN INTO AN

"SHORT EYES reaches a new level of intensity. A picture of hellfire and brimstone." NEW YORK POST

"SHORT EYES gets us by the throat...the most emotionally accurate, frightening movie about American prisons ever made." NEW YORK MAGAZINE

Short Eyes



THE HANDS THAT TIME FORGOT

BY: RICHARD BRANDT

"What kind of movie would a fertilizer salesman from El Paso, Texas make?"

— Michael Weldon,
The Psychotronic Encyclopedia of Film

For many years, *Manos: The Hands of Fate* must have been the Holy Grail for aficionados of obscure, low-budget, really godawful cinema: seldom mentioned, hardly ever seen, exactly the kind of movie that, yes, a fertilizer salesman named Hal P. Warren would decide to make, one fine summer in 1966.

That all changed when the grandmeisters of *la cinema du fromage* at *Mystery Science Theater 3000* delved into the bottom of the barrel and found this epic lying in ambush. For those without access to Comedy Central or some other clue, *MST3K* (for short) is about two scientists who torture a space-bound employee and his robot pals by force-feeding them movies, into which they interject their own snide remarks and alternative dialogue. Bad movies. Really bad. Really, really, *really* bad.

As one of the scientists confided when *Manos* came up for its turn, "I think even we may have gone a little too far this time."

So, instant cult phenomenon. Even if 'admirers' is not quite the word, *Manos* has been embraced by legions of 'MSTies' and cult film fans who passionately argue its demerits over the Internet. Even Roger Ebert's forum on Compuserve isn't safe.

And yet, as we shall see, there very nearly wasn't a *Manos: The Hands of Fate* at all.

How to describe *Manos* fairly? I tell locals that it's about a couple who take a wrong turn on Scenic Drive (that being the one landmark in the film still recognizable after three decades) and wind up at a 'Lodge' managed by a cult leader, his wobbly-kneed sidekick, and his harem of lingerie-clad wives. Wow; a cult movie that's *really* a cult movie!

"So, Richard," my fellow film buff Craig tells me over the phone, "for the next Amigocon you should really round up some of the cast and have a reunion panel."

"Himmm," I said, the gears in my brain starting to grind away implacably. Problem is, how to locate some of these folks thirty years after? Assuming they're not dead, who would have hung around after perpetrating something like *Manos* upon the townfolk?

Suddenly my dreams are haunted by the spectre of *Manos*. In my sleep I can see myself after grueling detective work uncovering a fugitive cast member, hey, that little girl who played the daughter must still be alive by now eh? Only why hasn't she aged any by now.... Aggggegh! Time to wake up, eh?

To the rescue: my old pal Roy, who springs on

me the revelation that two of his poker buddies had fessed up to being in the cast and crew. What's more, it turns out I had met both of these guys. Bob Guidry, the 'Director of Cinematography' as he insisted on being billed, had been doing public relations work while I was in the TV news business. Bernie Rosenblum (stunt coordinator and featured player, now a noted Southwestern photographer) I had met one night when Roy had been misinformed that a poker party was underway at his house.

So I begged and pleaded and cajoled for Roy to be our intermediary with these two legends of the cinema, and he brought back these terms: they'd come to a panel on *Manos* in return for free con memberships and dinner at La Hacienda Cafe.

Deal!

We ended up shifting the panel to late Sunday afternoon, as a big finale to wrap up the convention. Of course, throughout the weekend and especially as Sunday began to wane I kept a watchful eye out for Roy and his pals, to no avail. Finally, as we were knocking down some of the last items in the Sunday afternoon art auction, Roy breezed in with Bob and Bernie in tow. Craig and I sat them down, popped in a tape of the *MST3K* rendition of *Manos* for reference, and laid into "the *Manos* Guys."

One of the first questions I asked was how they reacted to all the newfound public clamor for their work, what with *MST3K* picking it up and, I even hear rumors of, a laserdisc edition.

"Well," said Bob, "we'd be extremely interested, because we're still owed a piece of the picture." "Oh, really?"

"Yeah. Hal only raised \$19,000 to rent the cameras and pay for the film and processing, and so he couldn't afford to actually pay any of us. So we were all working for a percentage of the profits. Like Mel Brooks in *The Producers*, I think he gave away several hundred percent of the picture...."

"So whatever possessed Hal to make something like *Manos* anyway?"

"Well, Hal met Stirling Silliphant [the Oscar-winning screenwriter of *In the Heat of the Night*] when he was scouting locations for *Route 66*, and the two of them got to be friends. Hal had a lot of conversations with Stirling about filmmaking, and became convinced he could make a movie himself."

So Hal wrote a screenplay — a copy of which Bob whipped out of his satchel; Bernie produced the original shooting script, studded with Bob's camera-angle diagrams — which he called *The Lodge of Sins*. (At some point during production, Hal decided to change the title to *Manos: The Hands of Fate*. Why? No man can say...Although as time wore on and tempers frayed, the crew began referring to the project as *Mangos: Cans of Fruit*.)

And then it was time to round up a crew and "A Cast of Local Stars!" as the poster would say.

"I was the grand old man of the bunch at thirty," Bob said.

"The rest of us were all in our twenties," said Bernie, "because if we'd been any older we couldn't have pulled it off. We were shooting the whole night through, then running home, showering and changing, and going to work."

"We all had day jobs," said Bob. "And it was a good thing!"

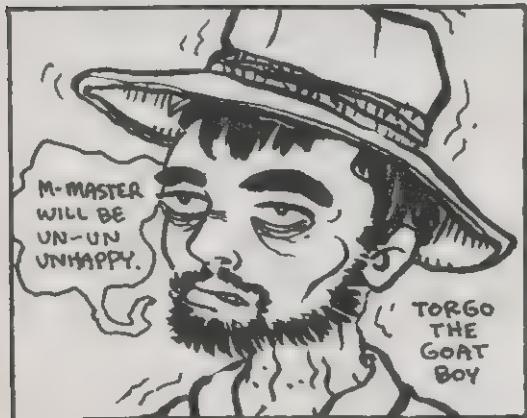
In fact, two of the cast, Stephanie Nielson and Joyce Molleur, lived in Las Cruces, about an hour's drive away. After Joyce broke her leg while performing a stunt early in the shoot, new parts were written for her and stunt-man-turned-actor Bernie, as a couple of kids who are perpetually hassled by the cops as they neck in their car. They start at dusk and are found still at it by dawn — a moment which drew Bernie a rousing ovation from our audience — but Bernie noted that the two of them were crammed into a convertible with her leg in a cast. "Not as fun as it looks," he concluded.

With Hal typecast as the hero 'Hal', the rest of the cast was largely recruited from the local community theater: Diane Mahree, as the damsel in distress; Tom Neyman, as the Master, who wears a black cape lined with red-embroidered fingers; and the tragic figure of John Reynolds, whose creepy Confederate-uniformed character of Torgo so endeared himself to *MST3K* that they incorporated him into their act.

"I heard a rumor on the 'net,' I said, "that John had committed suicide."

"That's no rumor," said Bob. "He killed himself about six months after the movie was finished. John was a troubled kid; he didn't really get along with his dad, who was an Air Force colonel, and he got into experimenting with LSD. It's a shame, because he was really a talented young actor."

Bob explained that John Reynolds had built himself the metallic rigging underneath his costume which produced his ungainly, knobby-kneed walk. One of the reasons he hates the *Mystery Science Theater* version, he said, is the silhouettes of the *MST* cast which block the bottom portion of the screen throughout the film. They obscure the few shots where you can see that Torgo actually does



have cloven-hoofed feet. The subtle explanation for Torgo's awkward gait: he's a satyr.

As for the Master's 'wives', they were recruited from a local modeling agency, Fran Simon's Mannequin Manor.

"And they gave poor Hal fits," said Bob.

* GALA WORLD PREMIERE OPENS TODAY *

Produced and Photographed in and around
EL PASO . . . With Local Cast of Stars!

IT'S SHOCKING IT'S BEYOND YOUR IMAGINATION

A cult of weird, horrific people who gather beautiful women only to deface them with a burning hand!

COLOR

MANOS THE HANDS OF FATE

DO WE START THE LAST 10 NIGHTS?
- We duty you to guess the ending!
... AND ASK YOU NOT TO SPOIL IT!

"They kept doing little turns every time they walked. This is not a runway!" he would scream at them."

Bob then pulled out a script and read where the wives' attire was described as "flowing, white tight robes." Hal evidently had something sheer and diaphanous in mind, but Fran Simon wasn't having her girls parading around in some flimsy bit of nothing. So the wives' uniform onscreen is a translucent white nightgown over a girdle and a sports bra, with a red strip of cloth trailing from the back that we assume is supposed to represent a tail. Aside from the last, it's uncomfortably like watching your mother getting dressed. Not that the crew ever gave up hope, though:

"We kept asking ourselves, 'And when do we start shooting the European version?'"

So, armed with nineteen grand worth of equipment and film stock, Hal and his troupe headed for County Judge Colbert Coldwell's ranch in El Paso's lower valley (where the exteriors for *Manos* still stand), and commenced a grueling two-and-a-half-month shoot.

Some of the crew soon chafed under the prima-donnish hand of self-made auteur-and-star Warren.

"One day," Bob said, "just to show Hal up, I showed up on the set wearing a beret and a safari outfit and carrying a riding crop, and barking out orders like Erich von Stroheim."

Bob also got back by slipping in some decent camerawork against Hal's express orders.

"See that?" he says as we watch a shot of the setting sun reflected from a rear-view mirror onto Diane's face. "Art. Hal would hate it when I did that."

Certain technical limitations of a \$19,000 budget also soon revealed themselves.

"We had a spring-wound 16-millimeter Bell & Howell," said Bob. "Now, the maximum wind of the Bell & Howell was 32 seconds, so that was the maximum length of any shot."

...which explains away one of the film's first mysteries: why a lengthy driving montage is patched together from a series of choppy takes.

Bob also explained away a scene in which two cops hear a gunshot, get out of their cars, take about three steps, look around and wave their flashlights, then without a word turn around, get back in their car and drive off.

"That's as far as our lights would illuminate," Bob said.

With limited lighting and a wide aperture, Bob had to apologize for the photography in some spots, which was, to put it politely, not quite in focus.

"At first," he said, "when we saw the dailies and I spotted any shots that were out of focus, we would do retakes. But as the film stock started to dwindle, Hal made it clear that our \$19,000 worth would only go so far, so after a certain point we had to just leave the shots in."

The crew's motto became: "We'll Fix It in the Lab."

Bernie was especially disgruntled about the setup for his big stunt, when he goes rolling down a dangerously precipitous slope; it was shot from back of the crest of the hill, and so you can't see any of him as he goes rolling merrily away.

We asked if Bob had shot a cutaway of a rattlesnake that threatens our heroes.

"No," said Bernie, "that was a clip from a Disney nature film, I think."

"You can tell," said Bob. "You'll notice the snake was in focus."

So after a couple of months of ordeal in the desert, it was time for the grand premiere at the Capri Theater in downtown El Paso. Hal managed to attract a lot of local media attention. "Reputedly based on an old Mexican legend," quoted one reporter, "the tale has a surprise climax and people will not be admitted during the last 10 minutes of the program!"

Bob and Bernie and the rest of the cast and crew rented tuxedoes for the occasion; Hal outdid them and rented a searchlight to sweep the skies on opening night. He also rented one 1955 Cadillac limousine which would arrive at the door of the theater, unload a couple of the stars, then drive around the block to where the rest of the cast and crew were waiting, pick up two more, and make another run.

"We also shot the whole thing wild track" -- meaning no sound recorded on the set -- "then Hal, his wife, and Tom and Diane went to a sound studio in Dallas to do their voices. Everybody else in the film was dubbed in by two people."

"Wait a minute!" I said, incredulously. "You mean Torgo's voice was dubbed?!" -- the quavery quality of Torgo's voice being his most imitated trait -- and Bob confirmed this, yet another reason why John Reynolds' performance can't be properly appreciated.

The theater was packed to the balcony with local dignitaries, they recalled, and the suspense was unbearable; you had the trailers of coming attractions, a cartoon, a twenty-minute *True Life Nature Adventure* set in the Antarctic, and then finally, the feature.

"And then," said Bob, "as soon as Hal opened his mouth, you heard it from the balcony: a little..." and then he mimicked the small snorting sound of a suppressed guffaw.

"And as the film unrolled, and you heard more and more laughs and catcalls, I started to slide down further and further in my seat. All my life, I had lived for one thing: to see my name in the credits of a motion picture. Well, the credits for *Manos* aren't until the end of the picture, and I sneaked out before then."

Betty Pierce, the movie reviewer for the El Paso *Times*, was particularly taken with the climax, in which, she headlined, Torgo is "Massaged to Death," although she also claimed to see Torgo as the film's Existential Hero. (Torgo does in fact eventually rebel against the Master, a parallel no doubt to the relationship between Hal Warren and his crew.)

"For an amateur production," she went on, "the color came out very well, however, and perhaps by scrapping the soundtrack and running it with subtitles or dubbing it in Esperanto, it could be promoted as a foreign art film of some sort or other."

In spite of all this, Hal managed to find a distributor -- Emerson Releasing Corporation -- who gave the film its shadowy half-life of a theatrical run.

"You have to give Hal credit," Bob said. "If you have any idea, even in Hollywood, how difficult it is let alone to get a film made, but to get it finished, and get it through post-production, and then get it distributed...well what he did was something of a miracle."

On which note it was time to adjourn and escort the celebrities from the stage ("You two were glowing," Craig's lady friend said accusingly) and on to La Hacienda. Roy pulled out some replicas of the *Manos* poster art he had produced with his Mac, scanner and laserprinter so that we might get the local heroes' autographs ("Recognition at last!"). Outside the cafe, Bob and Bernie let us know that the adjacent road had actually been part of the driving-montage shoot, which prompted us all to pose for Craig's camera with a full moon overhead and genuine *Manos* scenery in the background.

"You know," I told them, reflecting on the genesis of this meeting, "this really is like a dream come true."

What about the rest of the *Manos* gang? One of the 'wives', Robin Redd, went on to a career as a genuine honest-to-God movie and TV actress. Tom 'The Master' Neyman dropped out of sight. The production's still photographer, a young Allied German soldier from Fort Bliss, discovered Susan Blakely on the campus of the University of Texas at El Paso, and went on to shoot for *Vogue*. Hal is long gone and his widow lives now in Colorado.

But Bob had one last word in defense of Hal's peculiar genius.

"Although I sneaked out of the premiere, I did go to the cast and crew party afterwards, at Bernie's parents' house. At one point Hal said to us, 'You know, maybe if we took it back and re-dubbed the dialogue, we could market it as a comedy.'"

"Well, look what happened," I said. "The son of a bitch was right!" ☺

CINEMA DAVID HESS

INTERVIEW SEWER BOY

MY GOOD FRIEND BEANBAG THE CAT ASKED IF HE COULD WRITE THE INTRO TO THIS ARTICLE. TAKE IT AWAY, BEANBAG!

OH MY GOD. WHAT? WHAAAAT? YOU...OK. YOU MUST KNOW ALL ABOUT DAVID HESS, RIGHT? OH MY GOD. YEAH. DON'T EVEN, DON'T EVEN, OK? IT'S NOT EVEN LIKE HE'S ALL NOT...OH, OK? MY GOD. OH-MY-GOD, OK? FOR SURE. YOU SAW LAST HOUSE ON THE LEFT, RIGHT? RIGHT? THE HOUSE ON THE LEFT? OK. WHAT? OK, THAT WAS SOOOOO SCARY RIGHT? OH REALLY. OK? AND THAT'S NOT EVEN, LIKE... HE'S BEEN IN OTHER MOVIES. RIGHT? IT'S NOT LIKE—"OH I'VE ONLY BEEN IN THIS ONE, LIKE RIGHT? THIS ONE MOVIE?". RIGHT? NOT EVEN. NOT EEEEEEEVEN. OK. BECAUSE IT'S NOT LIKE HE WASN'T A TOTAL FUCKING HARDASS IN HITCH-HIKE AND LIKE, LAST HOUSE ON THE EDGE OF THE PARK, RIGHT? OK, NO WAIT—OK? THAT WASN'T A LAST HOUSE, WAS IT? IT WAS JUST A HOUSE, RIGHT. RIGHT? OH MY GOD. OK...THAT'S LIKE NOT EVEN THE... UH.. OK. DAVID HESS RIGHT? WHAT? OF COURSE, OK? HE'S ALL "BLAAAAA! I'M A FUCKING CRAZY PSYCHO, OK?" AND IT'S NOT EVEN LIKE... YOU JUST GET ALL, LIKE: "OK. THAT'S OK."



THIS INTERVIEW WAS CONDUCTED BY CINEMA SEWER BOY-REPORTER AND CORRESPONDENT TO THE STARS - ED BRISSON. BEANBAG WANTED TO TAKE PART IN THIS PHONE INTERVIEW, BUT HE WAS LOCKED IN THE BATHROOM THROUGH IT'S DURATION. IT WAS FOR THE BEST.

CAN YOU TELL ME A LITTLE ABOUT HOW YOU MADE THE TRANSITION FROM MUSIC TO ACTING?

It wasn't much of a transition, I just fell into it to tell you the truth. I'd always been interested in acting. I had done some off-Broadway. I'd studied with Stella Adler. I was with the Actors Playhouse for awhile. I took some classes from Sandy Meisner. They were some very major influences in the late fifties/early sixties in New York in picking up the Stanislavsky method and moving people along in terms of getting their internal feelings on the stage as opposed to getting out there and emoting. Last House came along and they originally wanted me to do the music on it. They'd heard about me, but they hadn't met me. And then my sister's boyfriend (Martin Kove) said, "Why don't you try out for one of the roles?"

The actors that they originally had decided that they didn't want to do the film at the last moment. Last House was originally supposed to be a porno, but the people that they had cast in the hardcore scenes decided that they didn't want to do it. So I walked in there and acted pretty crazy and they hired me. One of the first questions that they asked me was, "Would you do a porno scene?" and I said absolutely not. So on the basis of that, they changed their mind and made it a V for Violence.

LATER ON YOU WORKED WITH WES CRAVEN AGAIN ON A SHORT FILM THAT WAS SUPPOSED TO BE RELEASED AS PART OF AN ANTHOLOGY CALLED "TALES THAT WILL RIP YOUR HEART OUT"...

You know, Wes and I have gone back and forth over the years. We're both two strong personalities. When we're together and away from the film industry, we get along fine. But when it comes to making film together... and I don't know what his opinion on this is, I've never discussed it with him... I don't think that I fit into his idea of what he would want from an actor, or there haven't been roles that fit me. Which to me is bullshit anyway, if you're an actor you can do any role. Except, I guess if you're a man, it's hard to play a

guy who produced it was a very good friend of Wes's and he pushed him to move away from the softcore films that he was making into more mainstream films. Actually, I shouldn't say mainstream, I'd say guerrilla. Maybe now they'd be considered mainstream. Anyway, I don't think it was ever finished and I've never seen anything. Wes and I did one thing together and that was it. I played the devil. He was a cowboy.

AND YOU WORKED WITH HIM AGAIN IN SWAMP THING. THE RECENT DVD RELEASE OF THAT FILM WAS PULLED BECAUSE MGM ACCIDENTALLY RELEASED THE UNKUT VERSION ON A DISC THAT WAS SUPPOSED TO BE PG. DO YOU KNOW IF THERE ARE ANY PLANS FOR A RELEASE OF THE DISC?

Hmmmm... I didn't know about that. I guess, based on that, and the success of Last House, they probably will. Last House, I don't know how many copies it sold, but it's available everywhere you could possibly go. Somebody told me that they found a copy at Wal-Mart! I've made Wal-Mart! I guess I've finally reached mainstream at this point in my life.

YOU WORKED WITH LEE MARVIN IN AVALANCHE EXPRESS. HOW WAS IT WORKING WITH HIM?



WAS THE FILM FINISHED?

I don't think that it was ever finished. That was my feeling. The

There were a lot of people in my life who were instrumental in, more or less, carving out my acting career. I guess the person I grew up watching as a kid was John Garfield. Who was a New York actor who was in a lot of Noir films. He was a boxer. My dad boxed in college. He was tough. He made some incredible Noir films. He just really struck a chord with me.

Lee became a really good friend in his later years. He was actually my son's godfather. When Gina and I got married, we had a Jewish ceremony and he was one of the guys who held the huppah. He was a really good friend. It wasn't so much what he said, it was what he did. He would stand on the set while I was doing a scene and he would give me a critique on it - what I could do, where I could take it. If he didn't say anything, then I knew I was doing the right thing. Robert Shaw was very similar too. I had two very good teachers on that set.

ON YOUR WEBSITE, YOU CLAIM THAT THE FILM YOU DIRECTED, "TO ALL A GOOD NIGHT", WAS RELEASED ON VIDEO AND WAS BARELY RECOGNIZABLE AS THE FILM YOU SHOT. HOW DID IT DIFFER?



As to whether or not that film was not the same as what I shot, that's a bit of a misnomer. The film was fine. The problem was that we didn't have enough footage to make the transitions that I wanted to.

GIVEN THE CHANCE, WOULD YOU DIRECT ANOTHER FILM?

Of course I'd direct another feature. It's a question of raising the money and probably having the right to script it myself. I mean, nobody is coming to me with a script to direct. Maybe they will now that my career seems to be a little regenerated.

YOU WORKED WITH FRANCO NERO ON 3 FILMS (21 HOURS TO MUNICH, HITCH-HIKE, AND JOHNATHAN OF THE BEARS). WAS THERE EVER ANY ANIMOSITY BETWEEN THE TWO OF YOU? I KNOW THERE WAS THE PROBLEM IN HITCH-HIKE WHERE NERO ACTUALLY BROKE YOUR NOSE DURING A FIGHT SCENE...

Never. We both laughed at it. It's kind of become a folklore of film. I've always blamed the stunt guy. For me, you don't do a scene 19 times without someone making an error.

YOU WERE ALSO INJURED DURING L.H.O.T.L., SPRAINING YOUR ANKLE GOING DOWN A FIRE ESCAPE. DID THIS EFFECT YOUR ATTITUDE TOWARDS DOING ANY OF YOUR OWN STUNT WORK?

No. A sprained ankle wouldn't affect me much. I was captain of my Rugby team playing for, what was then known as, the Eastern Rugby Union. I was playing at a pretty high level of rugby, so a sprained ankle wouldn't affect me very much.

THE SCORE THAT YOU CREATED FOR L.H.O.T.L. WAS WRITTEN, IN YOUR OWN WORDS, "AS A COUNTER POINT TO THE ACTION." I'VE READ THAT YOU ARE ALSO DOING SOME SOUNDTRACK WORK FOR THE FILM "CABIN FEVER". CAN YOU ELABORATE A LITTLE ON HOW YOU APPROACH SOUNDTRACK WORK?

My essence is music. When I act, I'm acting to music. Obviously, when I'm scoring, I'm scoring to music. I've had two parallel careers that have come out of my song writing. Having said that, I've always felt that the most jarring way to write a film score... if you can, a lot of films won't afford you the opportunity...

but if you can, if it's available, it's very important that you counterpoint the scene. It expands the scene and it goes further into the nerve endings of the audience. So when ever I've had the chance, I've always counter pointed. I've scored other films and I've done the same thing. Then you ask yourself, what does counterpoint mean? Well it means that instead of writing boxed film music, you take some chances with the thematic material that you are using that may not sound like it fits there, but if it does, then you go with it.

Cabin Fever sounds like it's going to be a prominent release. [Cabin Fever director] Eli has been a fan of mine and the music from Last House since he can remember. He grew up on it. So when he had the opportunity to get in touch with me, he asked if I would rewrite some of the music from Last House, update it. Both of my kids are musicians and they do a great version of The Road Leads to Nowhere, so I said, why not let them do a version for the end credits. Eli thought it was a great idea. We went into the studio and recorded 2 songs for them, one that my oldest son Jessie wrote and a version of The Road Leads to Nowhere.

OVER THE LAST FEW YEARS IT SEEMS THAT THERE HAS BEEN A HUGE BOOM IN HORROR FILMS PRODUCTION. A LOT OF THE PEOPLE WHO ARE MAKING THE FILMS NOW ARE CHILDREN OF THE VIDEO GENERATION. THEY GREW UP WITH THESE FILMS IN THEIR HOMES AND WATCHED THEM REPEATEDLY. DO YOU FIND THAT YOU ARE GETTING A LOT MORE CALLS NOW? IT SEEMS THAT MANY OF THESE FILMMAKERS ARE INTERESTED IN INVOLVING SOME OF THE ACTORS THEY GREW UP WITH IN THEIR FILMS.

You know it's amazing. Here I am 60 and yes, I've been getting dozens of calls and I can't tell you how many magazine interviews I've been doing. I used to sort of eschew that sort of stuff. Not that I was getting a lot of calls, but there was no contact between me and my audience, my fans, for years. I don't think that was the fault of either of us. That's just the way the business was set up. They weren't calling horror film stars. All of a sudden, two or three years ago that began to change and I began to change with it because I had the opportunity to go to conventions and found that there was an



audience out there that really likes me and appreciates what I've done. Moreover, I felt I owed it to them to meet with them; they paid a lot money to see these films.

I did a convention out here last year called Monsters Among Us and the people from Dominion Films came over and asked if I'd like to do a film with them. Over the past year, I've had more than half a dozen offers to do films and I'm probably going to do most of them. If I feel that the script and the people who are going to do the film aren't up to my standards, I'll turn the film down. Other than that, I look at everything.

IS THERE ANYTHING THAT YOU ARE WORKING ON NOW?

I'm going to LA to shoot a film for Dominion called The House in The Middle of Nowhere. People tease me because I do a lot of films with House in the title. (Laughs) Maybe they can come with a new word for house. I'm also doing a film with Ulli Lommel about the Zodiac Killer. I'm playing the Cypher, the guy who was in contact with the killer, deciphering the messages that he sent out. It's a wonderful role and I'm really excited about it. That's supposed to begin in December.

Ruggero Deodato sent me a script and he wants me to do a film with him. And then Ulli and MGM are working on a deal to do a 3rd sequel to the Boogeyman series. I'll be playing a priest in that and Karen Black will be playing a nun. That should be fun. Udo Kier should also be playing a role in that too.

A COUPLE OF YEARS AGO YOU WERE IN A FILM CALLED NUTCRACKER...

It was a student film. The guy who made that film was working in a video store in Mill Valley, which is where I was living at the time. I came in to the video store one day and he said, "I'm a student filmmaker, how would you like to do a film with me?" I said, "Well, OK. Can you tell me a little more about it?" We began to talk about it and he was very serious about it. He got a lot of help from the college and there were some people involved who had done some films before, so it wasn't totally amateur. At the time I wasn't doing anything and it seemed like the right time to give something back. There are very few ways that an actor can give back, unless you're wealthy and can give money to charity, but money isn't always the best route as far as I'm concerned. If you give your time and you can pass your knowledge onto someone else, that seems to me to be more important than just saying, "Here's a \$1000, don't bug me anymore."

So, we shot Nutcracker in 10-15 days. I played a character named John Gard. It's sort of a convoluted story. There are two brothers and one is bad and one is good, but the bad brother turns out to be the good brother and the good brother turns out to be the bad brother. And there's a revenge issue involved. It was a neat student project that I feel really good about having been involved in. Now if you ask me if I think it's a good film... (laughs)... I don't think it's a particularly good film, but that's more a result of the constraint issue. He made it for practically no money at all on weekends. Everyone worked for free.

IN PAST INTERVIEWS, I'VE FOUND THAT SOME OF THE FILMMAKERS WHO WORKED DURING THE 70'S, WOULD HAVE MADE THE FILMS, MADE THEIR MONEY AND NOT THOUGHT MUCH ELSE ABOUT THE FILMS AFTERWARDS. SOME WERE EVEN EMBARRASSED OF THE FILMS THAT THEY HAD MADE. IN ALL CASES IT SEEMS MOST WERE SURPRISED TO FIND OUT, YEARS LATER - THAT MOST OF THESE FILMS HAD A HUGE FOLLOWING. HAVE YOU HAD ANY EXPERIENCE WITH THIS?

Oh yeah. It's not that I didn't like the films... it's like with the records that I wrote, for me it was always the creative process and I always felt that if you do what you like, then the money will come. You won't starve. Maybe you'll sleep on a couch for a month or something like that when you're out of cash. But you won't sleep out on the streets if you continue to follow your muse. I've always done that. It was never a question of monetary gains; it was always a question of doing the best job that I could within the best circumstances. So, I was always surprised when people would contact me and say, "You're this horror film legend." It would always surprise me and it still does. It's not me. I don't feel like a legendary person.

RECENTLY ANCHOR BAY RE-RELEASED HITCH-HIKE ON DVD, AND ON "DEVIL THUMBS A RIDE" - THE FEATURETTE, THERE IS A SEGMENT WHERE YOU AND CORINNE CLEARY ARE DISCUSSING THE FINAL SEX SCENE AND IT'S HINTED AT THAT THE SCENE MIGHT NOT BE FADED?

Are you asking me if we had sex together? Is that what this question is about?

IT'S INTIMATED...

That scene is absolutely real, but I would never answer the question as to whether or not we had sex together. That's a real personal question. You'd probably have to go to Corinne and ask her. But, it was as real as a sex scene could ever be, I can tell you that.

I don't even know who intimated that.

IT WAS INTIMATED BY BOTH YOU AND CORINNE ON THE FEATURETTE...

It depends on what Corinne wants. If she wants that to remain part of folklore, then I'm not even going to go there.

She would have protested if she hadn't like the way...

Let's put it this way, Corinne and I still talk. We're really close friends. Literally, we love each other. She was wonderful because, during the part that leads up to the sex scene and in some of the other scenes, I had to pretty much bash her around. I'm not that kind of person. I don't mind bashing around someone on the rugby field, but I find it hard to hit a woman. Even if I'm getting paid for it and it's in a film and they know their role. I'm a pretty gentle person when it comes to that. I would never force an issue with any woman.

I would never... I wouldn't do it.

The rape scene in Last House, that was an emotional rape, because I set that up that way with Wes. She was scared to death of me. She wasn't faking her emotions. But if you look at the scene, it was filmed with clothes on.

For the most part, you don't think about penetration. If it happens, it happens. And I'm sure that it has happened on many sets.

I'll give you a hint - look at House on The Edge of the Park, OK?

I'll go no further than that. Call Annie Bell and ask her what happened.



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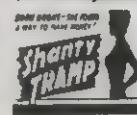
David Friedman *Sexploitation*
Harry Novak *70's Smut*
W.E. Lewis *Drive-In Trash*
Boris Wilkman *Sexy Shockers*
Barry Mahon *Horror! Sci-Fi*
Jim Saxon *Movie Trailers*
A.C. Stephen *Intermissions*
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BUMFIGHTS UPDATE

MAY 17th 2003

THE FOUR YOUNG FELLAHS WHO PRODUCED THE BRIEF INTERNET AND VIDEO UNDERGROUND SENSATION "BUMFIGHTS" PLEADED GUILTY AND WERE SENTENCED TO PROBATION AND VOLUNTEER WORK BENEFITTING THE HOMELESS.

THE 4 GENTS, AGED 19, 21, 21, AND 24 WERE ACCUSED OF PERSUADING HOMELESS PEOPLE TO FIGHT IN FRONT OF A CAMERA IN EXCHANGE FOR CASH AND BOOZE - AND EACH PLEADED GUILTY TO A SINGLE COUNT OF CONSPIRACY TO PROMOTE ILLEGAL FIGHTING.

IF THE DEFENDANTS SOMEHOW NEGLECT TO DO 225 HOURS OF VOLUNTEER WORK - THEY WILL BE SENTENCED TO 45 DAYS IN PRISON. THE JUDGE ALSO ORDERED THE MEN TO STAY AWAY FROM TWO OF THE TAPES STARS: RUFUS HANNAH AND DONNIE BRENNAN. "ALL PERSONS ARE ENTITLED TO DIGNITY AND RESPECT," SAID THE JUDGE.



THE GIRL IN LOVERS LANE (1959)

SOME LEATHER-JACKETED TROUBLED YOUTH CORNER YOUNG, SCARED AND WIMPY LOWEL BROWN ON THE RAILROAD TRACKS. HE'S RESCUED BY BROODING BRETT HALSEY - AND THE TWO LOLLYGAG THROUGH A SEMI-HOMEROOTIC ADVENTURE, BUMMIN' AROUND UNTIL THEY PULL UP STOOLS IN A DINER IN SOME POOP-KICKIN' MIDWESTERN TOWN. LOWEL PAYS THEIR WAY WITH HIS MUCH-COVETED HUNDRED BUCKS, AND BRETT TEACHES THE TYKE EVERYTHING HE KNOW ABOUT BEING A NO GOOD FREE-SPIRITED DRIFTER.

BEFORE LONG HALSEY'S BAD-BOY IMAGE ATTRACTS THE ATTENTIONS OF ADORABLE VIRGINA WAITRESS (JOYCE MEADOWS) WHO IS KEPT ON A SHORT LEASH BY HER OVERLY PROTECTIVE FATHER (EMILE MEYER). THIS BRINGS THE BAD-FATHER-COMPLEX HALSEY HAS TO THE SURFACE PLACING THE AUDIENCE IN A FASCINATING PLACE - UNSURE IF HE'S DESTINED TO BECOME THE VILLAIN OR THE HERO OF THE PICTURE. SPLENDIDLY DIPPING INTO THE MIX LIKE PUDDIN', IS AN ODD SUBPLOT CONCERNING UNDERAGE LOWEL SOCIALIZING WITH SAUCY WHORES, AND A GREEBLY LOCAL WEIRDO (PLAYED BY JACK ELAM) WHO LIKES TO SMELL JOYCE AND STEAL HER PANTIES.

SHOULDN'T IT
BE CALLED
"THE GIRL ON
LOVERS LANE"?
WOULDN'T
THAT MAKE
MORE SENSE?

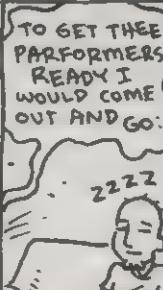
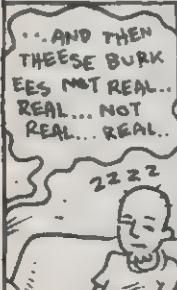
WRITTEN BY JO HEIMS (THE SCREENWRITER OF CLINT EASTWOOD'S *PLAY MISTY FOR ME*) AND DIRECTED BY CHARLES RONDEAU, (WHO IN HIS LATER YEARS ENDED UP DIRECTING MANY EPISODES OF THE 70'S WONDER WOMAN TV SERIES WITH LINDA CARTER) THIS WAS YET ANOTHER MYSTERY SCIENCE THEATER EPISODE THAT REALLY DIDN'T DESERVE TO GET "THE TREATMENT." BUT AS WITH ALL OF THE FEW ACTUAL FILMS OF QUALITY THAT GOT TRASHED ON THE SHOW, IT WAS STILL A GREAT EPISODE.

IT'S FUNNY THOUGH, THE FRENZIED UNPREDICTABLE CLIMAX HAD THE USUALLY OPEN MINDED MST3K BOYS SCRATCHIN' THEIR HEADS AND ASKING FOR THEIR MONEY BACK, BUT I THOUGHT THE NOTION OF EVERYTHING GOOD TURNING TO ABSOLUTE SHIT WAS SPLENDIDLY BALLSY FOR A FILM FROM AN ERA WHEN EVERY TEEN GUY-MEETS-GAL MOVIE WAS ALL LOLLIPOPS AND SALT WATER TAFFY.

NOW THAT I'M THINKING ABOUT IT, HERE'S MY LIST - IN ORDER OF THE QUALITY OF THE ORIGINAL MOVIE - OF THE BEST FILMS TO EVER SHOW UP ON MST3K, THE HOME OF "...CHEESY MOVIES, THE WORST WE CAN FIND. LA LA LA..." (KEEPING IN MIND THAT I'VE SEEN ABOUT 90% OF THE EPISODES OF THE 10 SEASON-LONG SHOW)

1. KITTEN WITH A WHIP (1964)
2. THE GIRL IN LOVERS LANE (1959)
3. DANGER DIABOLIC (1968)
4. SQUIRM (1976)
5. GORG (1960)

ROBIN FALLS ASLEEP LISTENING TO THE PAUL VERHOVEN AUDIO COMM. ON STARSHIP TROOPERS



too young to know... too reckless to care...
you will never forget...

THE GIRL IN LOVERS' LANE



starring

BRETT HALSEY • JOYCE MEADOWS • LOWELL BROWN • JACK ELAM
Producer ROBERT ROARK / Associate Producer ROGER MARKE
Screenplay JO HEIMS / Director CHARLES R. RONDEAU
A ROBERT ROARK PRODUCTION / A FILM GROUP PRESENTATION



BOOBS, BLOOD, AND BOK-CHOY!

GIGANTOR LOOKS AT
HONG KONG'S CATEGORY
(BECAUSE SOMEONE HAS TO!)



FILMS

ARE SENT TO JAPAN TO DIG UP SOME FILTH TO SELL SOME PAPERS.

THE FIRST IS A YOUNG FELLOW WHO TRIES TO BREAK INTO THE AV INDUSTRY. HE MEETS UP WITH A YOUNG LADY TRYING TO MAKE SOME FAST CASH SO SHE CAN STUDY IN THE STATES. BETWEEN THE THREE TRAVELING REPORTERS WE ARE INTRODUCED TO 'HUMAN SOUR MILK', GUIDEBOOKS TO MOLESTING WOMEN, THE LEGENDARY 'WATER BLOWING TECHNIQUES', BODY PIERCING, PUBIC HAIR EATING, SEX GURUS, NAKED SUSHI, USED TAMPON SALES, UNDERWEAR AUCTIONS, TRANSVESTITE HOOKERS, URINE DRINKING, SHIT EATING, AND A PORN STAR/CARTOONIST WHO HAS AN OBSESSION WITH PUTTING HER FINGER UP MEN'S ASSES.

THOUGH ONLY SCRATCHING THE SURFACE OF JAPANESE PERVERTION, THIS MOVIE IS A FUN WAY TO SPEND 78 MINUTES, AND MIGHT HAVE VIEWERS EITHER DINING BEHIND THE COUCH IN DISGUST, OR WHIPPING OUT THE DOOR TO THEIR LOCAL TRAVEL AGENT FOR A 1-WAY TICKET TO THE LAND OF THE RISING SUN.

RUNAWAY PISTOL (2002) DIR. BY WAH-CHUEN LAM
THIS FILM, WHICH IS PART OF THE NEW WAVE OF FILM MAKING COMING OUT OF H.K., IS SIMILAR TO THE PLOT OF **THE RED VIOIN** (1998) - ALTHOUGH IS MUCH MORE DEPRESSING. RUNAWAY PISTOL IS THE EVER-SO UPLIFTING TALE OF A FAULTY FIREARM'S TRAVEL THROUGH TIME AND THE HANDS OF ALL THE POOR SOULS WHO STUMBLE UPON IT. THERE IS NO SILVER LINING, NO MOMENT OF PEACE, NO HINT OF HOW EVERYTHING IS GOING TO BE OK. JUST.... DARKNESS... AND... DISMAY.

AT CERTAIN POINTS, THE SAD STORIES OVERLAP EACH OTHER - GIVING US CONCENTRATED DEPRESSION AND AN EVEN MORE SERIOUS REMINDER OF WHAT A FUCKED-UP LITTLE WORLD WE LIVE IN. THE MORAL IS: LIFE SUCKS AND THERE IS NOTHING WE CAN DO ABOUT IT BUT DIE AND LET THE CYCLE REPEAT ITSELF. FOR FULL EFFECT, WATCH THIS AS A TRIPLE-BILL WITH **GRANIE OF THE FIRELIES** (1988), AND **JOHNNY GOT HIS GUN** (1971). THIS SHOULD BE MAKING THE ROUNDS ON THE FILM FEST CIRCUIT IF IT HASN'T ALREADY.

TO SEDUCE AN ENEMY (2003) DIR. BY: BONNIE LAU

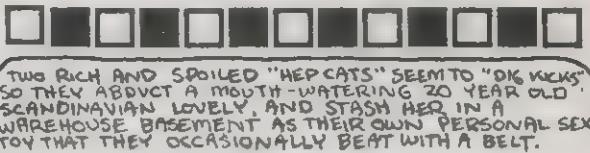
WHEN A HIGH PROFILE SALARY MAN'S WIFE KILLS A PRIVATE INVESTIGATOR AND THEN COMMITS SUICIDE IT BECOMES BIG NEWS. A YOUNG REPORTER GET'S FAR MORE THAN SHE BARGAINED FOR WHEN IT TURNS OUT THAT THE BUSINESS MAN IS AN EX-HYPNOTIST WHO IS CASTING HIS CHAMPS UPON YOUNG WOMEN IN ORDER TO MAKE THEM DO HIS BIDDING.

THIS ONE REMINDS ME VERY MUCH OF WAI KEUNG LAU'S **RAPED BY AN ANGEL** (1993), (A FILM THAT BY IT'S VERY MENTION SHOULD HAVE MOST HK FILM FANS GOING "YEAH, OK. SEEN IT.") BUT WITHOUT THE PUNCH OR THE TWIST ENDING. MAYBE A BETTER TITLE WOULD HAVE BEEN "RAPED BY AN ANGEL LITE".

EVERYTHING THEY TOUCH IS STAINED!

The Defilers

A SHATTERING STUDY OF THE SHAMELESS "SICK SET" FOR SHOCK-PROOF ADULTS!



TWO RICH AND SPOILED "HEP CATS" SEEM TO "DIG KICKS", SO THEY ABDUCT A MOUTH-WATERING 20 YEAR OLD SCANDINAVIAN LOVELY, AND STASH HER IN A WAREHOUSE BASEMENT AS THEIR OWN PERSONAL SEX TOY THAT THEY OCCASIONALLY BEAT WITH A BELT.

AMAZINGLY, IT'S VERY HARD TO EVEN SLIGHTLY DISLIKE THIS FILM DESPITE THE FACT THAT IN WRITING IT SOUNDS LIKE THE MOST DESPICABLE HUNK OF MISOGYNY EVER FILMED. IN REALITY IT'S A TRUE MASTERWORK OF GRINDHOUSE ART.

"KICKS" ARE INDEED WHAT IS DUG BETWEEN THIS NASTY DUO, AND THEY DRIVE THE POINT HOME WITH DIALOG LIKE "THE ONLY GOOD THING IN THIS CRUMBY SQUARE-INFESTED WORLD IS KICKS!" WHEN ONE OF THEM WHINES AT THE START OF THE FILM ABOUT NOT HAVING ANYTHING TO DO, THE OTHER RESPONDS ALONG THE LINES OF "HOW ABOUT PULLING A CAPER?" ONLY IN A MOVIE LIKE THIS - PRODUCED BY DAVE FRIEDMAN AND DIRECTED BY LEE FROST COULD THE REPEATED RAPE AND ABUSE OF A WOMAN BE REFERRED TO AS A "CAPER."

WHAT THIS REALLY BEGAN AS, WAS A CONSCIOUS ATTEMPT TO EMULATE THE SMARTY THRILL OF AN ILLICIT 8MM STAG FILM, AND IT SPAWNED AN ENTIRELY NEW TYPE OF FILM IN AMERICAN CINEMA WHEN IT PREMIERED IN 1965. ONE THAT WAS ANGRY, SIMPLEMINDED, VIOLENT, AND FOCUSED ON FORCED SEX: THE ROUGHIE.

THIS IS MUST-SEE HISTORY FOR EXTREME FILM FANS, AND SOMETHING WEIRD VIDEO HAS RELEASED IT AS A DOUBLE BILL DVD WITH **SCUM OF THE EARTH**. BUY IT NOW!

NAKED PARTY (2000)
DIR. BY: JAMES CHEUNG

I'VE SAID IT BEFORE, AND I'LL SAY IT AGAIN: THERE IS NO ONE MORE PERVERTED THAN A JAPANESE BUSINESSMAN. WHEN COMPETITION GETS FIERCE IN HONG KONG AMONG THE LOCAL PUBLISHING COMPANIES, ONE PAPER STARTS LOSING READERS AT AN ALARMING RATE. SEX SELLS, SO IN AN EFFORT TO GET THE READERSHIP BACK ON TRACK 3 REPORTERS



NOW IT'S TIME FOR: (DRUMROLL....)

CINEMA SEWER'S

INDECENT
EVALUATIONS:

EUROHORROR

THIS ISSUE'S PANEL OF EXPERTS...



YO! SINISTER SAM
EURO-HORROR ENTHUSIAST
AND MOVIE REVIEWER FOR
THE NERVE MAGAZINE.



JOSH PASNAK
PRODUCER AND BIG-TIME
B-MOVIE NERD. HIS NEW
MOVIE IS "CARMILLA".



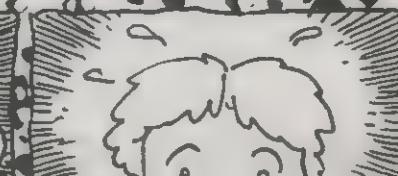
KIER-LA JANISSE
THE BRAINS BEHIND THE
CINEMUERTE HORROR
FILM FESTIVAL N'SHEET.



ROBIN BOUGIE
THE EDITOR AND PUBLISHER
OF CINEMA SEWER ZINE.
HE FARTS AND LAUGHS A LOT.



REV. ED MASON
NOT EXACTLY AN EXPERT
ON EURO-HORROR - BUT HE
IS A TOTAL FREAK. FEAR HIM.



CHRIS BANOTA
OWNS ODDITY CINEMA -
A LOCAL DVD STORE. HE'S
ONLY 7 YEARS OLD. AWW..

EACH MEMBER OF THE JURY WAS ASKED TO GRADE EACH FILM THEY'D SEEN FROM "A+" TO "F". THE RESULTS WERE TABULATED - AND THEN AVERAGED. EACH GRADE WAS GIVEN POINTS AND THAT WORKS LIKE THIS: EVERY A+ = 7 POINTS | A = 6 | A- = 5 | B+ = 4 | B = 3 | B- = 2 | C+ = 1 | C = -1 | C- = -2 | D = -3 | F = -4 | KEEP AN EYE ON THE POINTS... OK. LETS GO!

A+

- 38 Cannibal Holocaust (1979)
- 30 Deep Red (aka Profondo Rosso - 1975)
- 27 Cannibal Ferox (aka Make them Die Slowly - 1981)
- 21 Black Sunday (aka The Mask of Satan - 1960)
- 13 The Bell from Hell (1973)
- 13 Case of the Scorpions Tail (1971)
- 13 Killer must strike again (aka The Dark is Deaths Friend - 1975)
- 13 Terror of Doctor Hitchcock (1962)
- 13 The Vanishing (1988)
- 7 The Blood Spattered Bride (1972)
- 7 Blue Movie (1978)
- 7 The Devils (1971)
- 7 Eyes without a Face (1959)
- 7 Horror rises from the Tomb (1972)
- 7 Human Animals (1982)
- 7 Images in the Convent (1979)
- 7 Giallo a Venezia (aka Gore in Venice 1979)
- 7 Man, Woman, Beast (1977)
- 7 The Murderer is still among us (1985)
- 7 Slaughter Hotel (1971)
- 7 Strip Nude for your killer (1975)
- 7 Strange Vice of Signora Wardh (aka Blade of the Ripper - 1970)
- 7 Virgin Among the Living Dead (1971)

A-

- 18 Hitch Hike (1978)
- 17 Blood and Black Lace (1964)
- 13 The Bird with the Crystal Plumage (1970)
- 12 Black Sabbath (1963)
- 12 Enigma Rosso (aka Red Rings of Fear - 1978)
- 12 In a Glass Cage (1986)
- 12 The Dead Mother (aka tras el Cristal - 1986)
- 12 Don't Deliver us from Evil (1972)
- 12 Horror Express (1972)
- 12 Night of the Devils (1972)
- 11 So Sweet, So Dead (1971)
- 6 Baba Yaga Devil witch (aka Kiss Me Kill me - 1973)
- 6 Blood and Roses (1960)
- 6 Crimes of the Black Cat (1972)
- 6 Crypt of the Living Dead (1973)
- 6 The Demons (1972)
- 6 Devil Hunter (aka Manhunter - 1980)
- 6 Five women for the killer (1974)
- 6 Gently before she dies (1972)
- 6 The Killer Reserved 9 seats (1974)
- 6 Last Shark (1980)
- 6 Libidine (aka Lust - 1979)
- 6 Lorna the Exorcist (1974)
- 6 Demoniacs (aka Les Demoniaques - 1973)
- 6 Malabimba (aka The Malicious Whore - 1979)
- 6 Mansion of the Living dead (1982)
- 6 Morbius (1982)
- 6 Mummy's Revenge (1973)
- 6 Nightmare Castle (1965)
- 6 Oasis of the Zombies (1973)

A

- 33 Zombie (aka Zombie Flesh Eaters, aka Zombi 2 - 1979)
- 29 The Beyond (aka 7 Doors of Death - 1981)
- 18 Castle of Blood (1964)
- 18 City of the Living Dead (aka Gates of Hell - 1980)

- A
- 6 Obscene Mirror (1973)
 6 Paris Sex Murders (1972)
 6 Patrick Vive Ancora (1980)
 6 Red light Girls (aka The Love Angels - 1974)
 6 The Sea monster (1984)
 6 Voodoo Black Exorcist (1973)
 6 Werewolf and the Yeti (1980)
- A-
- 25 Delamorte, Delamore (aka Cemetery Man - 1993)
 25 Let Sleeping Corpses lie (1974)
 20 Possession (1981)
 19 House by the Cemetery (1981)
 18 Jungle Holocaust (aka Last Cannibal World - 1977)
 18 What have you done to Solonge? (1971)
 17 Don't Torture a Duckling (1972)
 17 Tenebrae (aka Unsane - 1982)
 16 Zombie Holocaust (aka Dr. Butcher M.D. - 1980)
 14 Delirium (1972)
 14 Emanuelle and the Last Cannibals (1977)
 14 Island of Perversion (aka Island of Death - 1979)
 14 Torso (1973)
 11 Black Belly of the Tarantula (1971)
 11 The Nude Vampire (1969)
 10 Burial Ground (1980)
 10 Erotic nights of the living dead (1980)
 10 Fifth Cord (aka Evil Fingers - 1971)
 10 Four Flies on Grey Velvet (1971)
 10 Horror of the Zombies (aka Ghost Galleon - 1974)
 10 Pigsty (1969)
 10 Witches Mountain (1972)
 10 Who could Kill a Child? (1975)
 9 Nosferatu the Vampire (1979)
 9 Le Frisson Des Vampires (aka Sex and the Vampire - 1970)
 9 When the Screaming Stops (aka Lorelei's Grasp - 1976)
 9 Vice wears black hose (aka Reflections is Black 1975)
 5 Escalofrio (aka Satan's Blood - 1977)
 5 Successive Slidings of Pleasure (1974)
- 8+
- 20 Susperia (1976)
 18 New York Ripper (1982)
 16 The Beast (aka La Bete - 1975)
 16 Demons (1985)
 16 Phenomena (aka Creepers - 1985)
 15 Der Todesking (aka The Death king - 1989)
 13 Anthropophagous (aka The Grim Reaper - 1980)
 13 Night of a Thousand Cats (1972)
 13 Vampyres (aka Satan's Daughters - 1974)
 12 Hell of the Living Dead (1980)
 12 House on the edge of the park (1980)
 9 The Corruption of Chris Miller (1972)
 9 Dawn of the Mummy (1981)
 9 Death Laid an Egg (aka Plucked - 1967)
 9 Long Hair of Death (1964)
 9 Szamanka (aka Chamanka - 1996)
 9 Tombs of the Blind Dead (1971)
 8 Caltiki the Immortal Monster (1959)
 8 Gestapo's Last Orgy (1976)
 8 Guyana: Cult of the Damned (1980)
 8 SS Hell camp (aka Beast in Heat - 1977)
 8 Werewolf Shadow (1970)
 7 Awful Dr. Orloff (1961)
 7 Beyond the Darkness (aka Buried Alive - 1979)
 7 Exorcism (aka Exorcismo - 1975)
 7 Red Queen kills 7 Times (1971)
 7 Salo, 120 Days of Sodom (1975)
 7 Survivel (1976)
 4 Blue Eyes of the Broken Doll (1973)
 4 I, Vampiri (1957)
 4 Laurin (1989)
 4 Mark of the Devil (1969)
 4 Mill of the Stone women (aka Drops of Blood - 1960)
 4 Sexy Cat (1972)
 4 Spirits of the Dead (aka Tales of Mystery - 1969)
- B
- 12 Schramm (1993)
 11 Opera (1987)
 10 Cut and Run (1985)
 9 A Blade in the Dark (1982)
 9 Cruel Jaws (1994)
 9 The Pajama Girl Case (1974)
 8 House by the Edge of the Lake (aka Kyra - 1979)
 8 Shock (aka Beyond the door 2 - 1977)
 8 Short Night of Glass Dolls (aka Malastrana - 1971)
 8 Return of the blind dead (1973)
 7 Curse of the Devil (1973)
 7 In the Folds of the Flesh (1970)
 7 Kill, Baby, Kill (1966)
 7 Magdalena: Possessed by the Devil (1974)
 7 Vij (aka Vly: Spirit of evil - 1967)
 7 Werewolf Woman (1976)
 6 Eaten Alive (aka Emerald Jungle - 1980)
 6 Rape of the Vampire (1967)
 6 Swamp of the Ravens (1974)
 6 What have they done to our Daughters? (1977)
 5 Death Smiles at Murder (1972)
 5 Nosferatu (1922)
 5 The Other Hell (1980)
 5 SS Experiment Love Camp (1974)
 4 Blood for Dracula (1973)
 4 Blue Eyes of the Broken Doll (1973)
 4 Death Carries a Cane (1972)
 4 Girl in room 2A (aka House of Fear - 1973)
 4 Night of the Sorcerers (1973)
 4 Orgy of the Vampires (1972)
 3 Alien 2 (aka Strangers - 1980)
 3 Angel for Satan (1966)
 3 Bestialita (1976)
 3 Bloody Moon (1980)
 3 Blue Eyes of the Broken doll (1973)
 3 Body Puzzle (1992)
 3 Brainiac (1962)
 3 Death Walks in High heels (1971)
 3 Exorcisme (1974)
 3 Love letters of a Portuguese Nun (1976)
 3 Malertuis (aka The Legend of Doom House - 1971)
 3 Play Motel (1979)
 3 The Possessed (1975)
 3 Return of the Zombies (1972)
 3 She Beast (1966)
 3 Vengence of the Zombies (1972)
- B-
- 8 Five Dolls for an August Moon (1970)
 8 The Johnsons (1991)
 7 The Church (1988)
 7 Man from Deep River (aka Deep River Savages - 1972)
 7 Who saw her die? (1972)
 6 Bay of Blood (aka Twitch of the Death Nerve - 1971)
 6 Fascination (1979)
 6 Flavia The Heretic (1974)
 6 Zombie Lake (1980)
 5 Anatomy (2000)
 5 Cannibal Apocalypse (1980)
 5 The Embalmer (1966)
 4 Cat o' Nine Tails (1970)
 4 Dark Waters (1994)
 4 Day of the Maniac (All the Colors of Darkness - 1972)
 4 House with the windows that laugh (1976)
 4 Graveyard of horror (1971)
 4 Nightmare (aka Nightmare in a Damaged Brain - 1981)
 4 Spider Labyrinth (1988)
 3 Double Face (1969)
 3 Dr. Jekyll and his Women (aka Bloodlust - 1981)
 3 Killer Nun (1978)
 3 Murder Mansion (1972)
 3 Rats: Night of Terror (1985)
 3 White Cannibal Queen (aka Sexo Cannibal - 1979)
 2 Autopsy (1973)

- B-
- 2 Formula for a Murder (1985)
 - 2 House of Clocks (1989)
 - 2 Living Dead Girl (1982)
 - 2 A Lizard in a Woman's Skin (1971)
 - 2 Terror Creatures from beyond the grave (1966)

- C+
- 6 Nightmare City (aka City of the Walking Dead - 1980)
 - 5 Devil Fish (aka Monster Shark - 1984)
 - 3 Nekromantik (1987)
 - 1 Blood on Satan's Claw (aka Crimson Cult - 1968)
 - 1 Cat in the Brain (aka Nightmare Concert - 1990)
 - 1 Curse of the Crimson Altar (aka Crimson Cult - 1968)
 - 1 Grapes of death (1978)
 - 1 Murder to the Tune of 7 black notes (1977)
 - 1 Seven Bloodstained Orchids (1972)
 - 1 Stagefright (aka Deliria - 1987)
 - 0 Cannibal Man (1972)
 - 0 Vampyros Lesbos (1970)
 - 1 Contamination (aka Alien Contamination - 1980)

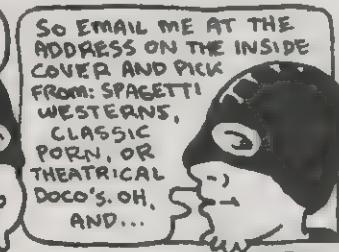
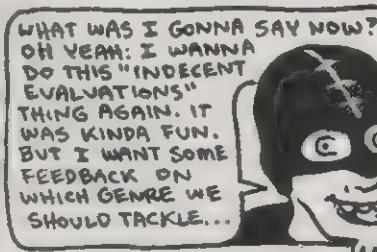
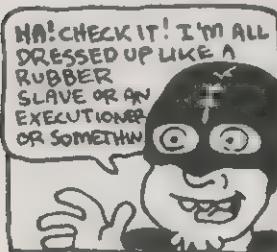
- C
- 0 Baby Blood (aka The Evil Within - 1989)
 - 0 Inquisition (1976)
 - 0 Mountain of the Cannibal God (1978)
 - 0 She Killed in Ecstasy (1970)
 - 0 Voices from Beyond (1991)
 - 1 Alucarda (aka Mark of the Devil 3 - 1978)
 - 1 The Black Cat (1981)
 - 1 Caligula: The untold Story - 1982)
 - 1 Cross Current (1971)
 - 1 Deadly Sanctuary (aka Justine - 1968)
 - 1 Devils Wedding Night (1973)
 - 1 Deviation (1971)
 - 1 Fright (aka I'm alone and I'm scared - 1971)
 - 1 GhostHouse (aka La Casa 3 - 1987)
 - 1 House of Exorcism (aka Lisa and the devil - 1972)
 - 1 Island of the Fishmen (1979)
 - 1 Knife of Ice (1972)
 - 1 Lurker: The Necrophageous (1985)
 - 1 The Night Evelyn Came out of the grave (1971)
 - 1 Zombie 4: After Death (1988)

- 2 Bloodstained Shadow (1978)
- 2 Devil's Nightmare (1971)
- 2 Female Vampire (aka Erotokill - 1973)
- 2 Two Evil Eyes (1989)
- 3 Plot of Fear (aka Too Much Fear - 1976)
- 4 Inferno (1980)

- C-
- 2 Night of the Hunted (1980)
 - 4 Deep Blood (1989)
 - 4 Necromantik 2 (1991)
 - 4 Spasmo (aka The Death Dealer - 1974)
 - 5 Aenigma (1988)
 - 5 Body Count (1986)
 - 5 Demonia (1990)
 - 5 Stendhal Syndrome (1996)
 - 6 The Antichrist (aka The Tempter - 1974)
 - 6 Faceless (1988)
 - 6 Macabre (aka Frozen Terror - 1980)

- D
- 3 Anguish (1988)
 - 3 Black Angel (1987)
 - 3 The Eerie Midnight Horror Show (1974)
 - 3 Human Beasts (1980)
 - 3 Nosferatu in Venice (aka Vampire in Venice - 1986)
 - 3 Maya (1989)
 - 3 Paranoia (1968)
 - 3 Two Orphan Vampires (1997)
 - 4 The Devil's Honey (1987)
 - 5 Caged Virgins (aka Requiem for a Vampire - 1971)
 - 5 Day of the Beast (1995)
 - 5 Succubus (1967)
 - 6 The Burning Moon (1992)

- F
- 4 Lust for Frankenstien (1998)
 - 4 Manhattan Baby (1982)
 - 4 Blood Rose (1969)
 - 5 Phantom of the Opera (1998)
 - 7 Distant Lights (1987)
 - 7 Horror Rises from the Tomb (1972)
 - 8 Evil Clutch (1988)
 - 9 Premutos (1997)
 - 10 Demons 2 (1986)
 - 11 Zombi 3 (1988)



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WHAT? IT'S NOT ENOUGH FOR YOU? YOU WANT MORE OF ME? IS THAT IT? YEAH?

HAVE A LOOK AT ROBIN'S PORN INDUSTRY JOURNALISM OVER AT: WWW.YESPORTAL.COM/NEWS.CFM AND TYPE "BOUGIE" AS A SEARCH.

I ADMIT IT...

COLLEEN BRENNAN CHANGED MY LIFE

BOUGIE '03

I'M REALLY GLAD I HAPPENED UPON TALIESIN THE BARD. ALTHOUGH, WITH A NAME LIKE THAT, YOU WOULD ASSUME THAT I WAS ABOUT TO BREATHLESSLY INFORM YOU ABOUT SOME ODDBALL DUNGEONS AND DRAGONS DEVOTEE WITH A PENCHANT FOR DRESSING UP IN PUBLIC AS A WIZARD. (PERHAPS I AM! I CAN'T CLAIM TO KNOW WHAT TALIESIN DOES IN HIS SPARE TIME) BUT THE REAL REASON YOU SHOULD STAND UP AND TAKE NOTICE OF ONE OF THE MOST OUTSTANDING GEEKS I'VE HAPPENED ACROSS IN YEARS, IS NOT FOR THE AMOUNT OF HIT POINTS HE CAN TAKE OFF YOUR CLERIC ELF LORD, BUT THE AMOUNT OF COCK HE CAN FUCKING RAM UP YOUR ASS.

THAT'S RIGHT BABY, TALIESIN IS A PORN STAR. WHA?! A COMIC CONVENTION-GOING DOCTOR-WHO FANBOY WHO DOUBLES AS A COCK-FOR-HIRE?! RIGHT ON! THIS GUY GIVES THE REST OF US GEEKS A REASON TO LIVE. THERE IS HOPE MY OBSESSIVE AND SOCIALLY RETARDED FRIENDS! AND TALIESIN IS POINTING THE WAY! M'MAN IS A HERO FOR THE LITTLE GUY. WELL, MAYBE NOT. BUT HE SHOULD BE. THAT'S NOT TO SAY THAT HE DOESN'T HAVE LOTSA OTHER INTEREST AND ACHIEVEMENTS TO SPEAK OF AS WELL. THIS JAUNTY BARD'S BIO FROM HIS OFFICIAL WEBSITE GOES A LITTLE SOMETHING LIKE THIS:

"THE MODERATELY MYTHIC TALIESIN THE BARD IS A POPULAR PART TIME PORN PERFORMER, PAGAN PUNDIT, PRACTICING POLYAMORIST, AND PROMINENT PROSEX PARTISAN, AS WELL AS BEING ADDICTED TO ATROCIOUS ALLITERATION. HE HAS STARRED IN NUMEROUS EROTIC EPIGS INCLUDING: HUGE GRANT ON THE SUNSET STRIP, VIVA VANESSA, CANDY STRIPERS 2, LIVE SEX 2, ANAL HIGHWAY, COLOSSAL ORGY, EVERY NERD HAS A FANTASY, BREASTMAN'S KINKY POSITIONS, ORGY CAMERATHI, DIRTY DATING SERVICE #3, AND RETURN TO ALPHA BLUE. HE HAS ALSO WRITTEN AND DIRECTED SUCH FEATURES AS: OUR NAKED EYES, AMATEUR DREAMS: SAN DIEGO SEX FEST AND

THE POSITIVELY PAGAN SERIES. TAL IS A MASTER CLASS STORYTELLER. HIS NOVEL "CELEBRATION: THE BOOK OF TINA CORN" WAS PUBLISHED EARLIER THIS YEAR BY FIRST TRIBE BOOKS. (WWW.FIRSTTRIBEBOOKS.COM) TAL'S XXX WEBSITE IS WWW.TALIESINTHEBARD.COM"

COLLEEN
IN
SCARED
STIFF
(1984)



TALIESIN
THE
BARD

(COLLEEN BRENNAN) AND COATS HER BOSOM WITH A BLAST FROM HIS HOT GLUE GUN BEFORE WISKING HER AWAY TO HIS SKANKY DIMLY-LIT, S+M-THEMED SWINGERS CLUB - TO BE SLOWLY INITIATED INTO SWEATY JIZZUM-COATED DEPRAVITY.

LITTLE ROBIN WOULD NEVER BE THE SATINE, I ASSURE YOU.

LAST YEAR I FINALLY TRACKED DOWN THE FILM ON VANCOUVER'S GRANVILLE STREET - IN ONE OF THE PORN SHOPS THAT THE STREET IS KNOWN FOR. I ALMOST DIDN'T EVEN RECOGNIZE THE TAPE, SINCE I HAD NEVER SEEN THE PACKAGING AND THE VIDEO COVER HAD AMBER LYNN IN A TYPICAL 80'S NEU WANE HAIRDO AND STANCE (EVEN THOUGH SHE'D ONLY PLAYED IN A SMALL ROLE AS A CALL GIRL). WHEN I GOT THE TAPE HOME AND PLAYED IT, I WAS ASTONISHED THAT DESPITE 15 YEARS HAVING GONE BY, I HAD NEARLY EVERY LINE OF DIALOG AND ACTION COMMITTED TO MEMORY.

FUCK. PORN PRODUCERS SHOULD HAVE THEIR PERFORMERS RECITING GREAT NOVELS AND MATH EQUATIONS. TEENAGE BOYS ACROSS NORTH AMERICA WOULD INSTANTLY START ACING THEIR HOMEWORK.



COLLEEN
IN
SCARED
STIFF
(1984)

I FIRST APPROACHED TAL BECAUSE OF HIS CLOSE PROXIMITY TO COLLEEN BRENNAN AND GEORGE PAYNE (WHAT WITH HIS CO-STARRING WITH THEM IN CANDY STRIPERS 2 (1985), AND RETURN TO ALPHA BLUE (1984)). I WAS IN THE MIDDLE OF RESEARCHING WHAT HAD HAPPENED TO COLLEEN AND GEORGE, WHO ARE DEAR TO MY SINFUL HEART NOT ONLY CUZ THEY USED TO RIP THE SHIT UP IN 1980'S ADULT FILMS, BUT BECAUSE THEY WERE ALSO THE STARS OF THE VERY FIRST PORN MOVIE I EVER LAID EYES ON: THE INITIATION OF CYNTHIA (1985).

I.O.C. IS MORE THAN JUST ANOTHER WANK TAPE TO ME. IT WAS AN AWAKENING. JUST SAYING THE TITLE DRAWS BACK SOME SERIOUS NOSTALGIA. I FIRST SAW THIS SHOT-ON-VIDEO MONIE WHEN I WAS 15 AND HAD TRAVELED TO VISIT MY BROTHER WHO OWNED A HOUSE IN SASKATOON. HE WAS AT WORK, AND I HAPPENED TO PRESS PLAY ON THE VCR. ALL OF A SUDDEN THERE'S COLLEEN GETTING DOUBLE-STUFFED BY JOHN LESLIE AND JERRY BUTLER. MY MOUTH INSTANTLY WENT BONE-DRY, MY EYES DOINGED OPEN, AND MY SKILL CAVED IN -CAUSING MY BRAIN TO LIQUEFY AND BLAST OUT MY NOSE. THIS WAS A 90 MINUTE VIEW INTO AN ENTIRELY NEW WORLD.

(GEORGE





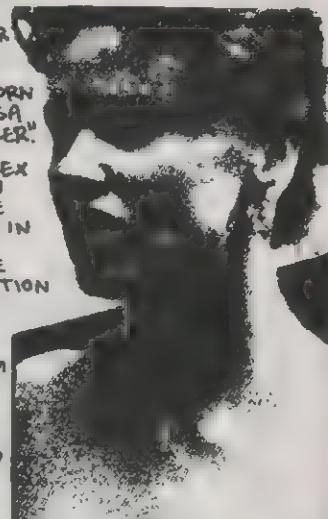
"BUT I DON'T KNOW THESE M-MEN..." I SAID IN TIME WITH CYNTHIA. "OH, YOU WILL, YOU WILL" I COUNTERED ALONG WITH STEPHAN. FOR GOOD OR BAD, COLLEEN'S CUM SOAKED BILLY IDOL-ESQUE SNEER IN THE FINAL SCENE WAS FUCKING BURNED INTO MY PSYCHE.

AND THEN HERE'S TALIESIN, LIKE THE MODERN-DAY PAGAN SUPERHERO TO ALL THE LITTLE PORN NERDS THAT HE IS-COMING TO MY ONLINE RESCUE WITH AN ON SET BEHIND-THE-SCENES PHOTO OF HIMSELF AND COLLEEN FOUND IN A PILE OF HIS OFFICE CUTTER. (IT DIDN'T REPRODUCE VERY WELL SO I DIDN'T PRINT IT HERE) AND THESE WORDS FOR THIS ARTICLE:

"COLLEEN WAS MY FIRST FRIEND IN PORN. I HAD MET OTHERS BEFORE HER, BUT SHE AND I HIT IT OFF RATHER WELL WHEN WE FIRST MET. THAT WAS IN 1984 DURING THE PRODUCTION OF VIVA VANESSA (MY FIRST FILM), VANESSA: MAID IN MANHATTAN, AND (I THINK) HOSTAGE GIRLS, 3 MOVIES THAT WERE SHOT TOGETHER OVER A THREE WEEK PERIOD. SHOOTING TWO OR THREE MOVIES SIMULTANEOUSLY SAVES ON COSTS, AND WAS A COMMON PRACTICE IN PORN AT THE TIME."

"THE FIRST SEX SCENE I EVER WATCHED BEING SHOT FEATURED DANIELLE AND GEORGE PAYNE. HENRI PAICHARD WAS THE DIRECTOR. COLLEEN WAS ON THE SET THE SAME DAY. I WAS THERE TO OBSERVE AND WRITE ABOUT MY EXPERIENCE OF MAKING A PORN MOVIE FOR A SWINGERS MAGAZINE. SO, FOR THE FIRST FEW DAYS I PLAYED REPORTER, AND COLLEEN WAS VERY GENEROUS WITH HER TIME AND QUITE FORTHCOMING ABOUT THE BIZ AND HER CAREER. WE GOT TO BE FRIENDS. AFTER THAT I GOT MY FIRST TASTE OF WHAT IT WAS REALLY LIKE TO BE IN PORN IN A SCENE WITH VANESSA DEL RIO AND JERRY BUTLER."

"COL AND I NEVER HAD SEX TOGETHER, ON CAMERA OR OFF (I'M SAD TO SAY) BUT WE WERE BOTH IN CANDY STRIPERS 2 IN 1985. THIS WAS AN EXCELLENT MOVIE. THE PLOT INVOLVED AN APHRODISIAC GAS ACCIDENTALLY BEING RELEASED IN A HOSPITAL. IF YOU'VE EVER WONDERED IF THE WOMEN IN PORN ACTUALLY ENJOY THE SEX OR NOT, WATCH COL'S SCENE WITH RON JEREMY. AT ONE POINT RON ATTEMPTS TO MOVE AWAY FROM COL AND INTO ANOTHER POSITION AND SHE CRIES OUT "DON'T STOP NOW!!!" THAT LINE WAS NOT IN THE ORIGINAL SCRIPT. SHE REALLY WANTED RON TO KEEP GOING."



**SEX WITHOUT
SHAME!**



- FROM RED GARTER (1986)

"COLLEEN HAD A MAINSTREAM ACTING CAREER AS WELL AS HER PORN WORK. SHE IS A TALENTED ACTRESS, AND APPEARED IN SOME OF THE BEST MOVIES AND BEST SEX SCENES EVER RECORDED. AT SOME POINT SHE AND I LOST TOUCH. I'M GLAD TO SEE SHE'S BEING FONDLY REMEMBERED IN THE PAGES OF THIS MAGAZINE."

FONDLY REMEMBERED INDEED. MATURE DURING HER XXX YEARS, AND (SOME SAY) SOMEWHAT AVERAGE LOOKING, COLLEEN WAS KNOWN FOR HER FIERY LIGHT RED HAIR, FRECKLES, SLIGHTLY PAUNCHY BODY, GENEROUS JUGGS, AND INSATIABLE LUSTY PERFORMANCES WHICH CONSTANTLY MOISTURED HER VAGINALLY LESS-PASSIONATE CO-STARS.

COL WAS BETTER KNOWN FOR HER NON TRIPLE X ROLES, WHERE SHE WAS LISTED IN CREDIT ROLLS AS SHARON KELLY. SHE APPEARED IN CLASSIC EXPLOITATION FILMS SUCH AS ILSA: SHE WOLF OF THE SS (1974), SHAMPOO (1975), SUPERVIXENS (1975), BEFORE TAKING A 7 YEAR BREAK AND RETURNING TO THE SPOTLIGHT AS BONEDOGGIN' COLLEEN BRENNAN IN MUCH LAUDED DICK STIFFENERS SUCH AS CORRUPT DESIRES (1983), TRINITY BROWN (1984), TABOO 3 (1984), AND STAR ANGEL (1986) AMONG MANY OTHERS.

SHE HAD LITTLE PROBLEM GARNERING KUDO'S FROM HER CONTEMPORARIES WITH MULTIPLE AWARDS AND LOADS OF RECOGNITION IN THE FORM OF PRESS AND A

INITIATION *of cynthia*

18YRS
adults

COLLEEN BRENNAN
JOHN LESLIE AMBER LYNN
JERRY BUTLER KATHRYN MOORE
GEORGE PAYNE SHARON CAIN

TOGETHER, ON CAMERA OR OFF (I'M SAD TO SAY) BUT WE WERE BOTH IN CANDY STRIPERS 2 IN 1985. THIS WAS AN EXCELLENT MOVIE. THE PLOT INVOLVED AN APHRODISIAC GAS ACCIDENTALLY BEING RELEASED IN A HOSPITAL. IF YOU'VE EVER WONDERED IF THE WOMEN IN PORN ACTUALLY ENJOY THE SEX OR NOT, WATCH COL'S SCENE WITH RON JEREMY. AT ONE POINT RON ATTEMPTS TO MOVE AWAY FROM COL AND INTO ANOTHER POSITION AND SHE CRIES OUT "DON'T STOP NOW!!!" THAT LINE WAS NOT IN THE ORIGINAL SCRIPT. SHE REALLY WANTED RON TO KEEP GOING."

Colleen Brennan

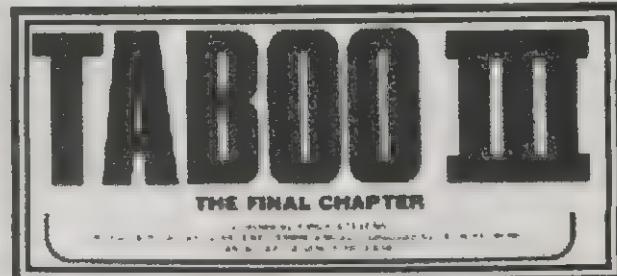
| Movie Title | Notes | Year |
|-------------------------------------|----------------|------|
| 4 X Feeling | | 1986 |
| 6 Faces Of Samantha | | 1984 |
| 69 Park Avenue | Facial | 1985 |
| All For His Ladies | | 1987 |
| Animal In Me | Facial Swallow | 1985 |
| Beauties And The Beast | NonSex | 1973 |
| Bedtime Tales | | 1985 |
| Beverly Hills Exposed | | 1985 |
| Bigger The Better | | 1986 |
| Blondie | | 1985 |
| Candy Strippers 2 | | 1985 |
| China And Silk | | 1984 |
| Circus Acts | | 1987 |
| Club Ecstasy | | 1986 |
| Coming Of Angels 2 | | 1985 |
| Coming Together | | 1984 |
| Command Performances | NonSex | 1988 |
| Computer Girls | LezOnly | 1984 |
| Corrupt Desires | | 1983 |
| Country Girl | Facial | 1985 |
| Crucin' Alive | | 1985 |
| Daisy Chain | Facial | 1984 |
| Delinquent Schoolgirls | NonSex | 1971 |
| Dirty Girls | DPP | 1984 |
| Dirty Mind Of Young Sally | NonSex | 1970 |
| Dirty Shary | | 1985 |
| Down And Dirty In Beverly Hills | | 1986 |
| Eighth Erotic Film Festival | | 1983 |
| Family Secrets | Facial | 1985 |
| Famous Ta Ta's | | 1986 |
| Fantasy Land | | 1986 |
| First Annual XRCO Adult Film Awards | | 1985 |
| Flesh And Ecstasy | | 1985 |

| | | |
|--|---------|------|
| Getting Personal | | 1986 |
| Girls Of The Night | | 1984 |
| Girls Who Dig Girls 8 | LezOnly | 1988 |
| Girls Who Love Girls 12 | LezOnly | 1989 |
| Girls Who Love To Suck | | 1987 |
| Good Girl Bad Girl | | 1984 |
| Home Movies Ltd. 2 | | 1983 |
| Hot Blooded | | 1985 |
| Hustler Video Magazine 2 | | 1984 |
| I Wanna Be A Bad Girl | | 1986 |
| Initiation Of Cynthia | Facial | 1985 |
| Innocent Taboo | | 1986 |
| Lady By Night | | 1986 |
| Lady Dynamite | Facial | 1983 |
| Le Sex De Femme 4 | LezOnly | 1989 |
| Leather And Lace | | 1987 |
| Legends Of Porn | | 1987 |
| Little Kimmie Johnson | | 1983 |
| Love Champions | | 1985 |
| Love Roots | | 1983 |
| Mafia Girls | NonSex | 1976 |
| Maid In Manhattan | | 1984 |
| Matinee Idol | | 1984 |
| Mob Job | | 1976 |
| More Than A Handful | | 1985 |
| Mother's Pride | Facial | 1985 |
| Nasty Girls 2 | Facial | 1993 |
| Nice And Tight | | 1985 |
| One Night At The Time | | 1984 |
| Only The Best Of Men's And Women's Fantasies | | 1988 |
| Only The Best Of Oral | | 1988 |
| Oral Ecstasy 1 | | 1988 |
| Raw Talent 2 | | 1987 |
| Rear Busters | | 1988 |
| Red Garter | | 1986 |
| Red On The Noodle Like A Swance On A Poodle | | 1990 |
| Red Room And Other Places | | 1992 |
| Ribald Tales Of Canterbury | | 1985 |
| Sassy Sue | NonSex | 1972 |
| Scared Shit | | 1984 |
| Screaming Rage | | 1988 |
| Secret Mistress | | 1986 |
| Sex Crimes 2084 | | 1985 |
| Sex Game | | 1986 |
| Sexavision | | 1985 |
| Sexorama | | 1985 |
| Some Kind Of Woman | | 1985 |
| Squalor Motel | | 1985 |
| Star Angel | | 1986 |
| Street Heat | LezOnly | 1985 |
| Striptease | Facial | 1985 |
| Sukka's Daughter | Facial | 1984 |
| Suzie's Birthday Bang | | 1986 |
| Swedish Erotica 59 | | 1984 |
| Taboo 3 | | 1984 |
| Taboo 5 | | 1987 |
| Talk Dirty To Me 3 | | 1984 |
| Talk Dirty To Me One More Time | Facial | 1985 |
| Taste Of The Beat | | 1988 |
| Taste Of The Beat 3 | | 1988 |
| Teenage Bride | NonSex | 1970 |
| Tower Of Power | Facial | 1985 |
| Trinity Brown | Facial | 1984 |
| Unnatural Act 2 | NonSex | 1986 |
| Up Up And Away | | 1984 |
| Voyeur's Delight | | 1986 |
| Wet Wild And Wicked | | 1984 |
| Women Who Love Girls | LezOnly | 1989 |

BEST ACTRESS AWARD FOR GOOD GIRL, BAD GIRL (1984) FROM THE CRITICS ADULT FILM AWARDS. TWO YEARS LATER SHE PICKED UP AN AWARD FOR GETTING PERSONAL (1986) AND ANOTHER NOD FOR STAR ANGEL (1986) FROM THE X-RATED CRITICS ORGANIZATION.

WHILE COLLEEN WAS RECOGNIZABLE WITHIN THE INDUSTRY AT THE TIME, SHE'S NEVER REALLY BEEN REMEMBERED AS ONE OF THE ERA'S MORE IMPORTANT PERFORMERS, A DISTINCTION THAT SHE UNDOUBTEDLY DESERVES. WHILE ALL THE OTHER MAJOR CRANK YANKERS OF THE MID 80'S LIKE GINGER LYNN, TRACI LORDS, AND CHRISTY CANYON HAVE ALL STOOD THE TEST OF TIME AND GARNERED A DEDICATED CULT FOLLOWING AND A VISIBLE ONLINE FANBASE, THERE SEEKS TO BE LITTLE TO NONE FOR BRENNAN.

ONE NOTABLE EXCEPTION IS THE EVER-GROWING HERD OF INCEST PORN ENTHUSIASTS WHO HOLD COLLEEN IN HIGH STANDING BECAUSE OF HER "MOM" LOOK IN HER LATER FILMS, AND HER ROLE AS A LUSTY SON-BOFFING MUMSY IN TABOO 3 AND TABOO 5. THE WILDLY POPULAR SERIES LAUNCHED



THE PERSONAGE OF ANOTHER AGED STAR: KAY PARKER - WHO HAS CAPITALIZED ON THE INCEST CRAZE WITH A BEST-OF DVD CALLED "THE ULTIMATE COLLEEN BRENNAN COLLECTION" WHICH WAS MADE IN 2001 AND IS SOLD EXCLUSIVELY FROM KAYPARKER.NET. THE DISC IS SOMEWHAT SKETCHY IN TERMS OF QUALITY OF SOURCE MATERIAL BUT IT HAS A GOOD CROSS SECTION OF SOME OF COL'S BEST X-RATED MOMENTS, AND MOST IMPORTANTLY FOR KAY - IT'S CERTAIN TO BE OF INTEREST TO ALL THE MOTHER-FUCKER ADDICTS.

BRENNAN FINISHED HER PORN CAREER IN 1988 WITH JUST OVER 100 FEATURE FILMS TO HER CREDIT, AND HAS NOT BEEN SEEN OR HEARD FROM ANYONE IN THE INDUSTRY SINCE. IF YOU, TALEISIN OR ANYONE ELSE HEARS FROM HER OR GETS ANY SORT OF LEAD ON WHERE SHE'S AT, LET ME KNOW. SHE HAS A FAN IN CANADA WHO WANTS TO WISH HER WELL.

- BOUGIE 2003*

COLLEEN BRENNAN FUN FACTS

OK, OK... THEY AINT THAT "FUN"... SO SUE ME....

- SHE WAS A PART-TIME HOOKER DURING HER PORN YEARS. I DON'T KNOW FOR HOW LONG THOUGH...
- IS ONE OF THE FEW PORN STARS IN HISTORY (ALONG WITH SHAUNA GRANT AND DANICA RAE) TO PUBLICALLY ANNOUNCE THAT SHE DISLIKED HAVING TO DO LESBIAN SCENES IN MOVIES.
- NEVER DID A STRAIGHT AHEAD ANAL SEX SCENE, BUT ODDLY ENOUGH SHE DID PERFORM A DOUBLE ANAL/VAGINAL PENETRATION IN ALEX DERENZY'S DIRTY GIRLS (1984) w/ TOM BYRON + BLAIR HARRIS.



TOM NOONAN

CINEMA SEWER

INTERVIEW

etc. I just felt I owed it to Francis to give him a chance to have his time - to have him do his best as a person, the best he could do to connect and be alive, like any one of us does. He's just a person.

SO A FICTIONAL CHARACTER IS IN MANY WAYS A REAL PERSON? DO YOU COMPLETELY sever TIES WITH THESE PEOPLE AFTER YOU PLAY THEM?

It was painful to play Francis but I'm not sure if I made a conscious decision to put that part of my life behind me. I don't feel well unless I'm working on something new - and focusing on past work can keep me from doing that.

WHAT WAS YOUR REACTION TO THE REMAKE OF MANHUNTER? I FOUND IT REALLY ODD THAT EVERYONE IN THE MEDIA WAS ALL OF A SUDDEN PRETENDING THAT MICHAEL MANN'S ORIGINAL VERSION DIDN'T EVEN EXIST ONCE RED DRAGON WAS BEING PROMOTED. I MEAN, HERE'S ANTHONY HOPKINS ON CONAN SAYING HOW HAPPY HE IS THAT THE TRILOGY IS COMPLETE - AND THAT THEY HAVE NO PLANS FOR A 4TH FILM. I MEAN - WHAT THE FUCK!?

I have not had the chance to see RED DRAGON. I have only seen MANHUNTER once many years ago. The making of MANHUNTER meant a lot to me.

WELL I WOULD THINK IT WOULD ONLY ADD MORE OF A STING HAVING SOME ASS-HEAD LIKE BRETT RATNER DIRECTING THE REMAKE. UM... ANYWAY. I'VE HEARD THAT CHARLIE KAUFMAN'S (WRITER OF ADAPTATION AND BEING JOHN MALCOLM) FAVORITE FILM IS YOUR MOVIE WHAT HAPPENED WAS... THAT'S PRETTY HIGH PRAISE. THAT SONOFABITCH CAN WRITE. DO YOU KNOW HIM PERSONALLY? WHO ARE SOME OF YOUR FAVORITE WRITERS?

I have never met Charlie Kaufman.

Writers I appreciate greatly and learn from are Harold Pinter, Chekhov, Paddy Chayevsky, Edward Albee, Paul Thomas Anderson, Charlie Kaufman, Francis Ford Coppola (CONVERSATION, GODFATHER,)

I would like to add Dennis Potter (amazing British writer who created PENNIES FROM HEAVEN and THE SINGING DETECTIVE) and Ingmar Bergman.

YOUR ROLES IN ROBOCOP 2 THE LAST ACTION HERO AND MONSTER SQUAD. THOSE WERE SOME REALLY GOOFY BUT MEMORABLE ROLES THAT YOU WENT REALLY BUCK-WILD IN. I REALLY LIKE THE FACT THAT YOU AREN'T AFRAID TO DO "LOW-BROW" MOVIES IN CONJUNCTION WITH YOUR MORE CRITICALLY BELOVED THEATRICAL OUTPUT. I'D KILL TO HEAR WHATEVER YOU MIGHT WANNA SAY ABOUT DOING THOSE MOVIES.

I enjoy very much acting.
I try to remember

Hi Tom! I'm a huge fan. I've just got a few questions here: WHICH PROCESS DO YOU GET THE MOST FULFILLMENT OUT OF... WRITING, ACTING, OR DIRECTING?

Acting is the most fun - directing is a close second writing is the hardest one and gives me the most satisfaction in many ways.

MANHUNTER WAS THE FILM WHERE I FIRST NOTICED YOU. I LOVE WHAT YOU DID IN THAT MOVIE. YOUR PERFORMANCE SPENNED ALL AT ONCE SUBTLE AS WELL AS OVER-THE-TOP. IT WAS JUST WHAT THAT CHARACTER NEEDED TO BE. HOW DID YOU PREPARE FOR THE FRANCIS DOLLARHYDE ROLE? DO YOU HAVE FOND MEMORIES OF WORKING ON THAT FILM?

It was very grueling working on MANHUNTER - gaining weight and body building and having temporary tattoos put on

TOM NOONAN **YOU MAY REMEMBER HIM FROM:**
*Manhunter, Mystery Train, FX, Wolfen, Last Action Hero, What Happened Was....**

• **WHAT WAS YOUR FIRST LINE IN A MOVIE?** "C'est tout que vous avez comme pour flav?" which means, "That's all the flavors [of ice cream] you have?" It was a French movie, and I learned the line phonetically. • **HOW DID YOU GET CAST IN A FRENCH FILM?** All the actors at the audition said the line crazy and loud. When it was my turn, I walked over to the window — we were on the 20th floor — opened it and grabbed the producer by the collar. I put him about halfway out the window and whispered, "C'est tout que vous avez comme pour flav?"



Aww...

I FORGOT
TO ASK TOM
IF HE LIKES
BUTTERTARTS.

that I'm just an actor and I do my best to make the film work for the director while making the parts as personal as I can for me. I also have to make a living and it's great getting paid to do something you love. And the money from those films has financed my theater and filmmaking efforts so I am very thankful.

I FOUND THE CHARACTER YOU PLAYED IN YOUR FILM THE WIFE TO BE REALLY KINDA CREEPY. I DON'T THINK HE WAS SUPPOSED TO BE CREEPING ME OUT, WAS HE? I'M NOT SURE IF I MIGHT HAVE BEEN HAVING A REACTION TO ALL THOSE REALLY ANNOYING NEW-AGE SELF-HELP GURUS THAT THE CHARACTER WAS REMINDING ME OF. WHERE DID THE INSPIRATION FOR THAT GUY COME FROM?

The characters of the therapists in that film are named Jack and Rita. My parents were named Jack and Rita. But Jack is me or a part of me - as all the people in my movies are. That's the point of making a movie - to confront or be present to yourself.

HAVE YOU GOT PLANS TO WRITE AND DIRECT ANOTHER FILM? I'VE ALWAYS THOUGHT YOUR TAKE ON THE HORROR GENRE WOULD BE FASCINATING.

I hope that I make more movies with the time I have here - it is my favorite thing professionally and in many ways personally. I have sometimes thought about making a scary movie but I think I may have put out enough fearful stuff into the world already and the world has responded to me based on that sometimes in ways that make me not want to do that anymore.

WHAT WAS THE FIRST MOVIE YOU SAW IN A THEATER? WHAT ABOUT IN A DRIVE-IN?

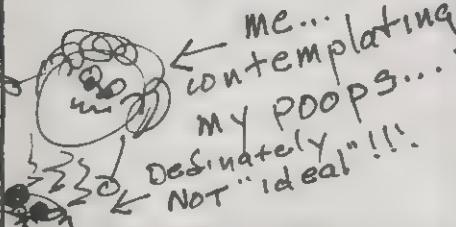
I think CAROUSEL was the first movie I saw in a theater - I hope someday to make a musical - I was trained originally as a musician. And I think we saw THE TEN COMMANDMENTS at a drive in - I somehow remember that parting of the Red Sea on a huge screen.

GIVE ME A PERSPECTIVE ON WHAT IT MEANS TO BE AN ENTERTAINER IN THE UNITED STATES IN 2003.

I don't much feel like an entertainer even though I suppose I am. I spend a good deal of my time teaching - but I guess I wish I was more entertaining.

THANKS FOR YOUR TIME, TOM. CHECK OUT TOM'S SITE WHICH HAS MORE INFO ABOUT HIS COMING PROJECTS LIKE HIS MOVIE WANG DANG AND A PROPOSED TV SERIES CALLED WHAT THE HELL'S YOUR PROBLEM? TOMNOONAN.COM

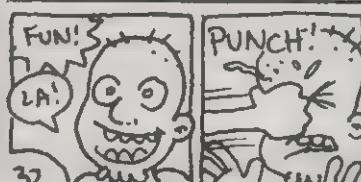
FOR NO GOOD REASON... HERE'S A DRAWING BY MY MOM:



YEAH. NOW YOU KNOW WHERE I GET IT, RIGHT?

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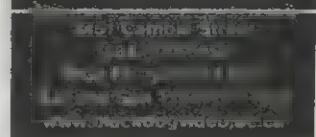
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LET'S CELEBRATE HOLLYWOOD'S TOTAL FAILURES!!

WHY? JUST CUZ IT'S FUN TO WATCH THE STUDIO BAFOONS FALL FLAT ON THEIR FACES! HERE'S THE TOP 10 BIGGEST MONEY LOSERS OF THE LAST 15 YEARS. I'VE TAKEN DOMESTIC AND INTERNATIONAL GROSSES INTO ACCOUNT.

1. **THE ADVENTURES OF PLUTO NASH** (2002) COST 99 MIL. LOST 94 MILLION.
CONSIDERING THAT FILM PRINTS COST 2 THOUSAND TO MAKE, THIS FILM DIDN'T EVEN MAKE BACK THE COST OF SENDING THE MOVIE TO THE THEATERS. HAHAHAA!!
2. **CUTTHROAT ISLAND** (1995) COST 101 MILLION. LOST 90 MILLION.
HA HA GENA DAVIS! FUCK OFF AND DIE! THIS FILM ENDED HER STARDOM, THANK GOD.
3. **THE POSTMAN** (1997) COST 80 MILLION. LOST 78 MILLION.
EVERYBODY THINKS WATERWORLD WAS THE 90'S BIG LOSER - BUT IT WAS THIS COSTNER BOMB.
4. **MONKEYBONE** (2001) COST 75 MILLION. LOST 69 MILLION. "MONKEYBOMB"! HONK!
5. **TOWN AND COUNTRY** (2001) COST 80 MILLION. LOST 63 MILLION.
6. **BATTLEFIELD EARTH** (2000) COST 73 MILLION. LOST 51 MILLION.
BUWA-HA-HA! SCIENTOLOGY SUCKS BALLS! COST 73 MILLION? THE FUCKIN' THING LOOKS LIKE A MADE FOR TV MOVIE! ON THE U.S.A. NETWORK, NO LESS.
7. **1492: THE CONQUEST OF PARADISE** (1992) COST 53 MILLION. LOST 48 MILLION.
8. **SUPERNOVA** (2000) COST 61 MILLION. LOST 47 MILLION.
9. **TREASURE PLANET** (2002) COST 140 MILLION. LOST 46 MILLION.
10. **WYATT EARP** (1994) COST 63 MILLION. LOST 33 MILLION.

AND JUST TO RUB IT IN HOLLYWOOD'S FACE: IF YOU TAKE INTO ACCOUNT HOW MUCH A FILM COST, TO HOW MUCH IT MADE...? THE MOST SUCCESSFUL FILM OF THE LAST 15 YEARS (AND PERHAPS ALL TIME) IS THE INDEPENDANT FEATURE **THE BLAIR WITCH PROJECT**!! HA HA HA! LET US LAUGH WITH GLEE AT THE PATHETIC STUDIO SYSTEM!

ROBIN'S A WHINY LITTLE SELF-PUBLISHIN' BITCH

BOUGIE'03



MYSTERY SCIENCE THEATER DVDS AND PRERECORD VHS TAPES JUST GOT A WHOLE LOT MORE "COLLECTABLE"

WASHINGTON--In a decision that might have implications for the future of MST3K reruns or video releases, the Supreme Court on Jan. 15 upheld lengthier copyrights, protecting the owners of movie copyrights, and seriously damaging the concept of "public domain."

It also put an undetermined number of MST3K episodes effectively out of reach of a TV network that might choose to air them, or video distributors that might want to release those episodes commercially on video or DVD.

The rights to the films featured in most MST3K episodes were purchased for only a few years and, in the majority of cases, those rights have expired, and will have to be renewed before the episodes can be shown on TV or released on video and DVD. In quite many cases the rights owners have set prices prohibitively high; in a few cases they are apparently doing so to suppress the episodes in which their property was ridiculed.

BOUGIE
2003

LEONARD SCHRADER KILLS AMERICA.

FIREARMS ARE ROOTED IN GLOOMY CHILDHOOD MEMORIES FOR LEONARD SCHRADER.

HIS FATHER'S BROTHER COMMITTED SUICIDE WHEN LEN WAS 8 YEARS OLD. FIVE YEARS LATER, THE SAME UNCLE'S ELDEST SON KILLED HIMSELF ON THE ANNIVERSARY OF HIS FATHER'S DEATH. FIVE MORE YEARS AFTER THAT, HIS SECOND SON COMMITTED SUICIDE ON THE SAME DAY. THE REMAINING SON WAS SAID TO HAVE LIVED IN CONSTANT FEAR OF TAKING HIS OWN LIFE AS WELL. LEONARD'S BRANCH OF THE FAMILY TREE WAS SOAKED IN BLOOD.

"THIS WAS WHAT WE GREW UP WITH" LEONARD TOLD AN INTERVIEWER IN 1994, "WE HAD TO KEEP THIS SECRET FROM EVERYBODY, THAT DAD'S ONLY RELATIVES WERE BLOWING THEIR BRAINS OUT."

LEONARD AND HIS LITTLE BROTHER PAUL LIVED IN REPRESSIVE GOD-FEARING, MENTAL AND PHYSICAL AGONY THROUGHOUT THEIR YOUNG LIVES. THEIR PARENTS WERE STRICT DUTCH CALVINISTS AND WERE (FOR LACK OF A BETTER TERM) FUCKING BONKERS, HAPPILY BRINGING UP BABY ON A STEADY DIET OF GUILT AND FEAR.

"I GOT WHIPPED SIX, SEVEN DAYS A WEEK. JUST TO BE A NORMAL HUMAN BEING FOR 24 HOURS, BREATHING, EATING, GOING TO THE REST ROOM, HAVING A NORMAL LIFE, MEANT I WAS GOING TO BREAK 20 RULES A DAY, AND AT LEAST 3 OF THEM WERE WORTH A BEATING. I TOOK OFF MY SHIRT, MY FATHER LEANED ME OVER THE KITCHEN TABLE, TOOK THE EXTENSION CORD FROM HIS ELECTRIC SHAVER, AND WHIPPED MY BACK WITH THE PLUG SO I'D GET LITTLE PINPRICKS OF BLOOD, A NICE PATTERN OF DOTS UP AND DOWN MY BACK."

NOW THAT ISN'T TO SAY THERE WEREN'T GIDDY FUN-FILLED TIMES WHEN A GOOD OL' BELLY LAUGH COULD BE SHARED IN THE SCHRADER HOUSEHOLD - AS LEONARD REVEALED TO PETER BISKIND IN 1994: "WHAT SAVED ME WAS THAT MY MOTHER WAS HUMAN. MY FATHER WAS LIKE A MACHINE. MY MOTHER WHIPPED ME WITH A BROOM HANDLE IN THE KITCHEN. SOMETIMES SHE'D BREAK IT RIGHT OVER MY BACK. BUT IF YOU MADE MY MOTHER LAUGH, SHE COULDN'T GO ON. I WOULD SAVE JOKES JUST FOR THIS OCCASION." REAL SHITS N' GIGGLES. FUN. HARDEE-HAR.

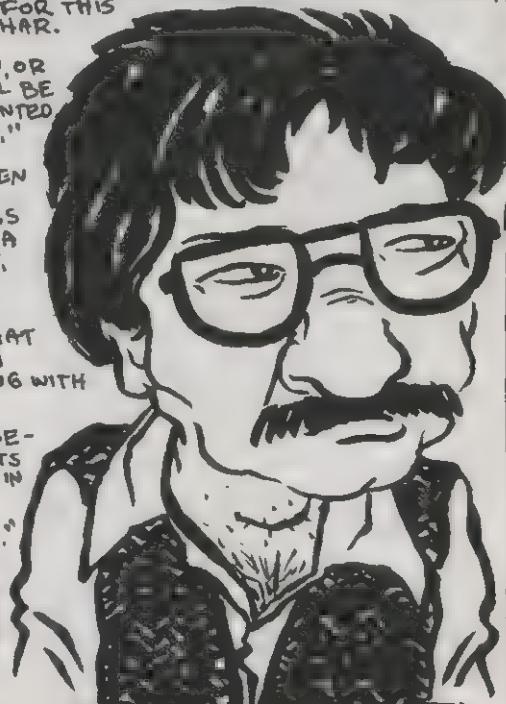
THE TWO BOYS WERE FORBIDDEN TO WATCH MOVIES, TV OR LISTEN TO POPULAR MUSIC. BUT... WELL, BOYS WILL BE BOYS, AND RULES ARE MADE TO BE BROKEN. "I WANTED TO SEE ONE MOVIE IN MY LIFE, AS AN ACT OF SIN," RECALLED LEONARD. "I WAS STANDING ON THE SIDEWALK, TRYING TO BOLSTER MY COURAGE. THEN FINALLY I BOUGHT THE TICKET, WENT IN. I HAD BEEN TAUGHT THAT MOVIE THEATERS, THE BUILDINGS THEMSELVES, WERE DENS OF INIQUITY. I MADE A MINIMUM COMMITMENT, SAT DOWN IN THE LAST SEAT, END OF THE ROW, WHITE KNUCKLES. TERRIFIED."

IT WAS 1959. LEN HAD WALKED INTO A THEATER THAT WAS SHOWING OTTO PREMINGER'S *ANATOMY OF A MURDER*, A CLASSIC COURT ROOM DRAMA DEALING WITH THE MINUTIAE OF A MURDER/RAPE TRIAL.

"THE SCREEN PEELLED BACK, AND IT WAS THE LAST JUDGEMENT DAY. I SAW THE LORD GOD JEHOVAH, AND HOSTS OF ANGELS COMING DOWN, AND I WAS GONNA BURN IN HELL FOREVER - BECAUSE I WENT TO THE FUCKIN' MOVIES. I RAN OUTTA THE THEATER, 2 BLOCKS, 5 BLOCKS, UNTIL I CALMED DOWN, FURIOUS AT MYSELF."

CUT TO: 21 YEARS LATER. LEONARD COMPILES, EDITS, AND WRITES NARRATION FOR THE FINEST MONDO-STYLE DOCUMENTARY EVER MADE ABOUT VIOLENT DEATH IN THE USA. THAT FILM WAS *THE KILLING OF AMERICA*, AND IT WAS MADE WITH MONEY RAISED IN JAPAN. HE SCOURED SEVERAL COUNTRIES, BUYING FOOTAGE FROM TV STATIONS AND "SECRET, HERMIT-LIKE COLLECTORS".

THE MATERIAL HE HAD SCRAPPED FROM THE UNDERSIDE OF



L. SCHRADER - CIRCA 1980

CONCORDE VIDEO



De schokkende
waarheid achter
de krantekoppen.



Filmbeelden
die zelfs de
Amerikaanse
televisie niet
durfte uit te
zenden!

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THE KILLING OF AMERICA

THE OUT-OF-PRINT GERMAN VHS..... AND THE U.K. REGION 2 DVD.

UNPLAYABLE ON MOST AMERICAN'S DVD PLAYERS. IN MANY WAYS, SCHRADER IS STILL WAITING TO INTRODUCE AMERICA TO ITSELF.

IRONICALLY, THE U.K. WAS WHERE A YOUNG MAN NAMED CHRIS BERTHOUD WAS ARRESTED IN 1992 FOR ACCEPTING COPIES OF THE KILLING OF AMERICA AND GUINEA PIG: FLOWERS OF FLESH AND BLOOD FROM HIS MAILMAN. IN AN INSANE MISCARRIAGE OF JUSTICE, HE WAS ARRESTED, PROSECUTED, FINED \$1200.00 US, AND WARNED BY A JUDGE THAT HE WAS LUCKY TO HAVE AVOIDED JAIL TIME FOR HIS CRIME. THE NEXT MORNING ONE NEWSPAPER'S HEADLINE READ "DEATH CRAZE MAN'S SNUFF MOVIE SHAME."

JUMP BACK TO 1974, WHEN LEONARD'S YOUNGER SIBLING PAUL - HAD ALREADY GONE ONTO FAME AS THE SCREENWRITER OF MARTIN SCORSESE'S TAXI DRIVER, AN UNMISTAKABLE LANDMARK EVENT IN VIOLENT AMERICAN CINEMA. PAUL HAD WRITTEN THE SCRIPT IN 10 DEPRESSION-FILLED DAYS WHILE SPENDING HIS NIGHTS DRINKING SCOTCH WHILE DRIVING AROUND IN AN OLD CHEVY NOVA AND FEEDING QUARTERS INTO 8MM TRIPLE X PEEP SHOW BOOTHS. MOM AND DAD DISOWNED THE BOYS. "FATHER AND I WILL MISS YOU IN HEAVEN" READ A LETTER FROM HIS MOTHER, WHICH CAME STUFFED WITH MULTIPLE CHURCH SERMONS. LEONARD BOUGHT HIMSELF A BRASS CROWN OF THORNS WHICH ACTUALLY DREW BLOOD WHEN HE PUT IT ON HIS HEAD. HE KEPT IT OUT IN THE OPEN - ON A TABLE NEXT TO A .38 PISTOL.

THE TWO BROTHERS WERE DOING THEIR BEST TO EXORCISE CHILDHOOD DEMONS ONTO AN

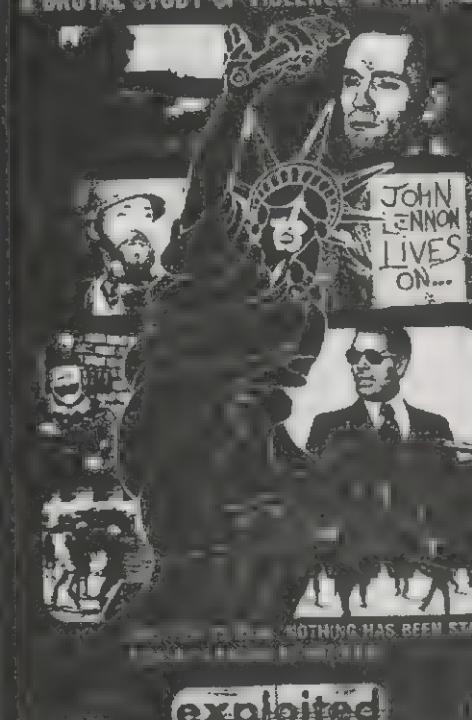
WHATEVER BLOOD-ENCRUSTED TURD HE HAD TURNED OVER WAS EXCLUSIVE AND TRULY UNFORGETTABLE. FROM RACE RIOTS, TO POLICE SHOOTINGS, TO INTERVIEWS WITH NOTORIOUS SERIAL KILLERS, TO INSANE RANDOM ACTS OF VIOLENCE ACCIDENTALLY CAPTURED ON FILM, THE KILLING OF AMERICA DELIVERED THE DISTURBING GOODS WRAPPED IN A POWERFUL ANTI-GUN MESSAGE WHICH WAS UNMATCHED IN THE YEARS PRIOR TO 2002'S BOWLING FOR COLUMbine.

IN 1980 WHEN THE FILM WAS MADE, THERE WAS AN ATTEMPTED MURDER IN THE U.S. EVERY 3 MINUTES, AND A MURDER VICTIM EVERY 20 MINUTES. "IN THE 80 YEARS OF THIS CENTURY THE NARRATOR GRAVELY INTONES, "AMERICA HAD MORE THAN A MILLION MURDERS, MORE THAN ALL HER FATALITIES IN ALL HER WARS." TO underscore the point, slo-mo footage of the Kennedy ASSASSINATION FILM BRINGS THE STATISTICS A DEEP, HAUNTING RELEVANCY. "BETWEEN 1900 AND 1963" LEONARD TOLD THE UK'S FRIDAY REVIEW, "THE MURDER RATE HAD HARDLY CHANGED AT ALL. BUT THE RATE JUST SKYROCKETS AFTER THE ASSASSINATION OF PRESIDENT KENNEDY".

AS POWERFUL AS IT WAS, SCHRADER'S FILM WASN'T GIVEN ANYTHING EVEN APPROACHING A PROPER RELEASE. IN FACT, HIS KEEN AND STUNNING MEDITATION ON AMERICAN VIOLENCE IS VIRTUALLY UNKNOWN ON THIS CONTINENT, EVEN AMONGST 'HARD CORE' GORE-JUNKIE FILM GEEKS WHO SLAVISHLY RAVE AND DROOL OVER THE FAR INFERIOR FACES OF DEATH.

THIS IS THE FILM ABOUT AMERICA THAT AMERICANS WERE NEVER ALLOWED TO SEE. IN FACT, IT WASN'T UNTIL 2001 - WHEN A DVD VERSION WAS RELEASED, THAT AN UNCUT VERSION WAS MADE AVAILABLE. THE CATCH? IT'S A HARD TO FIND U.K. REGION 2 DISC, AND

BRUTAL STUDY OF VIOLENCE IN AMERICA



exploited

UNSUPECTING PUBLIC, AND PAUL'S SCRIPT WOULD FULFILL THAT MANDATE IN SPADES AS TAXI DRIVER WOULD GO ON TO INSPIRE JOHN HINKLEY TO TRY TO PUT A BULLET BETWEEN RONALD REAGAN'S EYES. OF COURSE, HE WOULD ONLY SUCCEED IN PARALYZING JAMES BRADY - WHO WOULD IN TURN WITH HIS WIFE - PUT THE "BRADY BILL" (ONE OF THE MOST POWERFUL ANTI-GUN LAWS THE USA HAS EVER KNOWN) INTO EFFECT. ALL THIS FOR THE LOVE OF YOUNG JADE FOSTER, WHOSE CHARACTER PAUL FLESHED OUT AFTER FINDING HIMSELF WITH AN UNDERAGE PROSTITUTE IN A HOTEL ROOM ON THE EVE OF GETTING THE TAXI DRIVER SCRIPT SOLD.

THE KILLING OF AMERICA WENT A LONG WAY TOWARDS SUMMING UP THIS STRANGE SENSE OF AMERICAN BIZARRO - TRAGEDY IN IT'S SHOCK-DROPPING 90 MINUTES OF ARCHIVAL FOOTAGE. TED BUNDY, ED KEMPER, JACK RUBY, SIRHAN SIRHAN, AND LAWRENCE BITTAKER: THIS IS A NIGHTMARISH WORLD WHERE A DISGRUNTLED CUSTOMER TIES A SHOTGUN AROUND A TELLER'S NECK WITH A COATHANGER, AND PARADES HIM DOWN POPULATED CITY STREETS WITH HIS FINGER ON THE TRIGGER FOR 3 FULL DAYS - TAUNTING THE HELPLESS POLICE AND REPORTERS. IT'S A DARK VIEWPOINT ON THE COUNTRY, AND IT'S NOT DONE SIMPLY FOR SHOCK VALUE AS WITH SO MANY OTHERS OF IT'S KIND. SCHRADER HAS SOME VERY PERSONAL TIES TO THE DUNG CLUSTER THIS FILM SCRAPES UP AND HURLS AT UNSUSPECTING VIEWERS:

"I WOULD BE SITTING ALONE IN SOME ROOM A 3 O'CLOCK IN THE MORNING WITH A LOADED GUN, THINKING ABOUT BLOWING MY BRAINS OUT. IT WAS NOT 'I'M HAVING A BAD DAY, I WANT TO KILL MYSELF'; NO, THE DESIRE, THE NEED, FELT AS REAL AS A FUCKING TABLE. I WANT TO DO THIS, AND I NEVER WANT TO DO THIS. I'M THREE SECONDS AWAY FROM IT, AND I'M THREE MILLION YEARS AWAY FROM IT. I FELT THE FEVER OF THE TWO THINGS INSIDE ME FIGHTING. I WAS BREAKING OUT IN A SWEAT, MY TEMPERATURE WAS GOING UP FROM THE INTENSITY OF IT. SOMETIMES I WOULD JUST STARE AT THE WALL, TRYING TO QUIET THE HEAT DOWN, BUT SOMETIMES THE HEAT KEPT BUILDING, AND THAT'S WHEN I WAS LOOKING FOR THE GUN. TRIGGERED BY SOMETHING PHYSICAL, LIKE I COULDN'T SLEEP. I FOUND OUT THAT IF I SUCK THE BARREL IN MY MOUTH, LIKE SOME INFANT'S PACIFIER, I COULD FALL ASLEEP. IT WORKED FOR 2 OR 3 WEEKS, AND ALL OF A SUDDEN, IT DIDN'T WORK. I'D BEEN SUCKING ON AN EMPTY GUN. I KNEW IF I LOADED THE SONOFABITCH, I WAS GONNA SLEEP TONIGHT."

AS OF THIS WRITING, NEITHER LEONARD OR PAUL HAVE TAKEN THAT GIANT STEP TOWARDS THE BIG SLEEP, AND ARE STILL LIVING AND BREATHING QUITE SUCCESSFULLY, ALBEIT WITHOUT EACH OTHERS COMPANY. (18 YEARS AGO IN 1985, THE TWO HAD A SERIOUS FALLING OUT WHILE WRITING AND DIRECTING THE FILM *MISHIMA*.) IN THE YEARS SINCE THEY'VE SEPARATED, PAUL HAS HAD A HAND IN WRITING THE *LAST TEMPTATION OF CHRIST* (1988), AND RECENTLY DIRECTED *AUTOFOCUS* (2002).

LEONARD WENT ON TO BE NOMINATED FOR AN ACADEMY AWARD FOR THE SCREENPLAY FOR *THE KISS OF THE SPIDER WOMAN* (1985), AND NOW TEACHES SCREEN WRITING AT CHAPMAN UNIVERSITY. NO WORD IF HE DOES IT WHILE WEARING HIS CROWN OF THORNS AND WAVING HIS .38 AT TARDY STUDENTS OR NOT.

I'LL KEEP YOU POSTED.

★ Robin Bougie 2003

FOUR OF THE APOCALYPSE (1975) Dir. by: Lucio Fulci

You know you're in for a treat when the write up on the back of a dvd starts with "Uncut. Uncensored. Unseen in over 25 years! The legendary blood-soaked western from the director of *ZOMBIE* and *THE BEYOND*." And it's a treat indeed.

The popularity of the spaghetti western was on the wane when films like *A MAN CALLED BLADE* and Fulci's *FOUR OF THE APOCALYPSE* were trotted out for an uninterested Italian audience, but each were important (if not perfect) films in the genre's history.

The script is a rather interesting revenge story, but has a frustrating episodic feel which disrupts the flow of the narrative, and makes transitions between scenes and characters very rough-hewn and sloppy. On the plus side, Fulci devotes a fair amount of run-time to graphic brutality and even an odd cowboy-on-cowboy degradation scene involving booze. The film also looks gorgeous, thanks to the smooth cinematography of Sergio Salvati. The cast is also brilliant, with Fabio "Fabulous Testes" Testi in the lead, and nutzo Thomas Milian as the psychopath loner Chako - who kinda steals the show.

DEAR DIARY: JULY 28TH

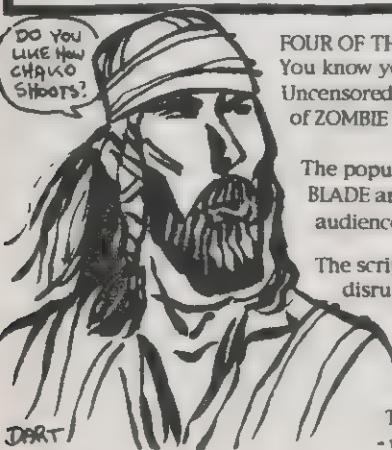
TODAY I TURNED 30 AND WE HAD A PARTY AT THE ANZA CLUB. IT WAS PITCHERS OF ALE APLENTY AND I GOT A LITTLE SLOshed.



I GOT SOME F-İN AWESOME LOOT: A CONAN AND A RICHARD DRYOR DVD, SOME VERY COOL SHIT ON VHS AN' VCD, AN AMAZING HAND-PAINTED LOUISE BROOKS T-SHIRT, A VERY CHIC "CENSORSHIP IS SEXY" SHIRT, A COUPLE OF KICK-ASS BOOKS, A "JOEY JERIMIAH"-STYLE HAT, AND A BIRTHDAY CARD DIPICTING ME GETTING SODOMIZED BY TIN-TIN! BOO-YA!



I'M COOL WITH 30. HELL, I'M WAY HAPPIER THEN I WAS AT 10 OR 20. TO QUOTE GRANDADDY: "I'M OK WITH MY DECAY." - BOUGIE '03



MISTRESS OF MAYHEM

By Brain Johnson

Mistress Anne Murray, a butt-ugly, pug-faced, beached blonde, grossly obese dominatrix from Oklahoma, is one of, if not THE most brutal bitches to ever burnish a birch. Her infamous videos are legendary in the S&M underground, where even hardcore members of the lifestyle are shocked and sickened by her unbridled cruelty. She's done "mainstream" bondage videos, which are easily obtainable at almost anywhere but Blockbuster or WalMart, but it's her "under the counter" shows that, quite literally, have to be experienced to be believed. Most circulate throughout the underground as mere "clips", often without titles or credits, and for good reason-for they come as close to actual "snuff" films as their dubious legality allows.

Perhaps her most (in)famous video is the thoroughly sickening and truly bizarre cult favorite, "CHOCOLATE DELIGHT". No, it's not some Afro-centered fuck-fest, but rather a base exercise in coprophilia so disgusting and extreme, you'll abandon whatever hope you have left in humanity after viewing. Typical for hard underground S&M videos, CHOCOLATE DELIGHT is shot with no budget, no set, no plot, no "acting", but real screams, real pain and real action. What sets it apart from the "norm" is its unusual "victim" who is subject Mistress Anne's wrath - a feeble, seventy-plus year old man. Either possessing complete senility or a severe taste for the perverse, the sick old coot is seen in the opening scenes shackled naked in stocks as his wrinkled frame quivers in anticipation. Mistress Anne proceeds to fuck his flabby ass with a double dong, torture his cock and balls with a spiked glove, and generally sexually abuse him in a variety of agonizing techniques. Despite the advanced age of the "bottom", this is typical fare, and although his loud cries of serious pain are indeed hysterical, nothing presented thus far can adequately prepare one for what comes next...

The scene shifts abruptly to the massive Mistress sitting on the edge of a garish sofa, whilst the old duffer is on the floor, on his back, hands tied, face painted with the words "Toilet Slut" in red lipstick and a large funnel strapped to his head/mouth. Before you can say "fill 'er up", Mistress Anne squats over his joker-like mug and overflows the funnel with what seems like gallons of her "liquid gold" - Toilet Slut gulps and swallows as if a man dying of thirst, all the while being verbally abused and assaulted with the spiked glove of his tormentor. After a few minutes of piss-drinking, a bone-white dinner plate is produced. Mistress Anne leans over the couch, thrusts out her enormous buttocks and commands Toilet Slut to tongue her asshole. He obliges with glee and gusto. She moans and farts, he gags. Then he is ordered to place the plate under her cellulite covered ass while she grunts loudly; then squirts out the biggest, nastiest coil of turds a human being could possibly muster onto a dinner plate. She then spreads the still steaming feces onto crackers and feeds them to Toilet Slut, who chokes, gags, but seemingly loves his snack. "Do you remember the last time you ate my shit, slave?" Mistress Anne taunts him with her patented whine. "Yes, Mistress. It was the 4th of July, my birthday!" He eventually grows halfsoft boner and whimpers "I'm so ashamed." And all the while, as unbelievable as it may seem, the sounds of

chickens clucking nonstop is heard throughout the entire video.

CHOCOLATE DELIGHT is one of the funniest, grossest and downright strange explorations of deviant and vile human sexuality ever filmed, and once seen, it'll burn its images deeply into your cranium and never be forgotten-no matter how much you wish it could be.

The twisted old goat has appeared with Mistress Anne in two other videos that I'm aware of (he's never credited, for obvious reasons), but reliable sources inform T.W.S.D.! fanzine that he is indeed, your Grandfather... on your Mother's side, both untitled, both unremarkable, but they do have their moments.

The lesser of the two features Mistress Anne putting the old man and an extremely tough female submissive through their paces. The obese female slave is mummified, caned, and electrically shocked, but nary emits a whimper. Our old friend Toilet Slut, on the other hand, is a hoot. Mistress Anne attaches electrodes to his balls and makes him count - "1,2,3,4,5,6.OUCH!-1,2,3,4,OUCH!"

It's a scream to hear him yell at the top of his lungs and jump about a foot off the ground with each jolt, but not nearly as funny or perverse as the other video wherein he and a crippled retard are tortured by Mistress Anne and her hog-headed accomplice. The retard is eventually strapped to a table, sodomized with a large dildo and has his pubic hair

ripped out by the fistful by the wicked Doms. "I ben lookin' for two woman lik yew for ah my wife", he explains in (seemingly total honesty) between loud screams of agony and pleasure. It's safe to say that this short, featuring the sexual torture of both a senile old man and a severely retarded cripple, is about as extreme as one can go in the "poor taste" dept., therefore is obviously well worth searching out.

But the coup de grace' for any Mistress Anne aficionado has to be her appearance in a video compilation of filth and degradation circulated by a N.W. U.S. motorcycle gang called "Seeing is Believing". This 6 hour (!) atrocity is an article in and of itself, but for our purposes here, we'll concern ourselves only with the Mistress Anne segment, which will undoubtedly strike mortal terror into the heart of any male of the species who is witness to it. In this notorious show, Mistress Anne Murray (and her assistant, a fat-ass known as "Deborah-Vation") puts a real hurtin' on a "normal" looking couple (both male and female). After much face-slapping, nipple-pinchin', crotch biting, fist in the mouth gagging, ass-whipping and general abuse, the male slave is hung by his wrists from the ceiling, a leather hood is placed over his entire face... and a step-ladder with a hammer and a handful of nails is set beneath his nutsack.

With all the precision and skill of a drunken roofer, the mighty Mistress pounds about a half dozen nails straight through the



poor bastard's balls and into the ladder's top step. Then she takes several large needles and jams them hard through his cock-head. The pain inflicted was obviously excruciating, as he jumps violently and his muffled cries of "no more, no more" are heard from under the mask. The participants excitement begins to build to a fever pitch as Mistress Anne prepares to remove one of the needles from his dick-head (as if they've done this before and know what is about to happen?!). As the needle is yanked from his cock, the blood squirts out like a high pressure water fountain. As the moans of pleasure and pain engulf the room, Mistress Anne rubs the blood into the faces and crotches of all involved, creating an orgiastic bloodbath so strange, so twisted and perverted, so horrifying, that one seriously begins to doubt one's own sanity. "Ohhh! It looks like he's coming blood!" Deborah-Vation breathes heavily... and, if you listen closely, you can almost hear Satan laughing in the background.

The last time I saw Mistress Anne was on one of the final episodes of the Phil



Donahue show (an obvious masochist himself, what with marrying the shrew-like Mario Thomas) where she was a featured "Mommy" on a totally bizarre segment concerning the sexual kink/fetish "Infantilism" (wherein grown men act-out like babies: crying, dressing in baby clothes, playing with rattles, soiling their diapers, etc.) Has Mistress Anne gone soft on us, preferring powdering baby-men's bottoms over hammering their dicks to bloody pulps? Let's hope not, but regardless, she's already left her indelible bruise on America's corroded culture. In the not so distant future, as the human race as a whole becomes more asinine, more violent, less intelligent and fatter than ever, we as a species will come to recognize Mistress Anne as the cultural icon she most surely is. Like Betty Page, Marilyn Monroe or Princess Di, she will be worshipped and revered with cult-like devotion, placed on a pedestal few celebrities can even dream of achieving. Mistress Anne- she's fat, ugly, loud, self-absorbed, cruel and unusual - a perfect role-model and spokesperson for modern American junk.

CINEMA SEWER MOURNS THE PASSING OF BRIAN JOHNSON, CREATOR OF THE INFAMOUS B-MOVIE ZINE "THEY WON'T STAY DEAD". BRIAN DIED TRAGICALLY ON MARCH 21ST 2002 OF CARBON MONOXIDE POISONING. THANKS SO MUCH TO ALAN FARE AND BRIAN'S WIDOW FOR ALLOWING C.S. TO REPRINT THE ABOVE ARTICLE WHICH ORIGINALLY SAW PRINT IN "FILM GEEK" #8. ❤ TO BRIAN. YOU WILL BE MISSED....

THE DEFIANCE OF GOOD (AKA DEFIAENCE) 1974. DIR. BY ARMAND WESTON. 74 MIN.

VIRGINAL - LOOKING JEAN JENNINGS TURNS HEADS IN HER FIRST SCREEN APPEARANCE AS CATHY, THE INNOCENT AND WIDE-EYED DAUGHTER OF STRICT AND REPRESSED PARENTS WHO COMMIT HER TO A MENTAL HOSPITAL FOR SUCCUMBLING TO PEER PRESSURE (?!). MA AND POP THINK THEY MIGHT BE DOING CATHY A FAIR, BUT RIGHT AFTER SHE'S BEEN ADMITTED, SHE'S TIED TO HER BED AND BUGGERED BY A TRIO OF FELLOW INMATES WHO ARE CLEARLY IN THE INFIRMARY FOR A REASON. AN INSENSITIVE DOCTOR IS OF NO HELP WHEN SHE SOBS AND COMPLAINS OF HER NIGHTMARISH ABUSE, SIGHING AND SIMPLY DRUGGING HER UP AND LEAVING HER TO THE ADVANCES OF HER SCARY CRO-MAGNON BUNKIES AND A BRUTISH MALE NURSE WHO GETS A PERVERSE THRILL FROM STICKING HIS FINGER IN HER BUM. THINGS LOOK BAAAAD FOR POOR CATHY.

FINALLY SHE IS "RESCUED" BY THE HYPNOTIC DR. GABRIEL (PLAYED BY LAST HOUSE OF THE LEFT STAR FRED LINCOLN - BILLED AS "THE GROOVY DOCTOR") WHO GAINS CATHY'S TRUST BY PREACHING OF HIS WANT TO "FREE HER FROM SOCIETY'S WORN OUT CONCEPTS OF GOOD AND EVIL." SHE HAS LITTLE TO SAY IN THE MATTER WHEN THE ASYLUM SIMPLY HANDS HER OVER (WITHOUT EVEN BOtherING TO NOTIFY HER PARENTS) TO THE "GROOVY DOCTOR" WHO CALMLY TAKES HER TO HIS PRIVATE SANITARIUM FOR GIRLS. TURNS OUT THE DOC IS A GRADE-A PERVERT LOONY-TOON WITH A HEAVY INTEREST IN S+M AND WHIPS AND CHAINS. POOR, POOR CATHY. HER NIGHTMARE HAS ONLY BEGUN.

THIS IS PERHAPS THE FIRST, AND CERTAINLY ONE OF THE BEST HARD-CORE BONDAGE AND DISCIPLINE FEATURES EVER TO BE RELEASED IN THE U.S. RECENTLY ADULT VIDEO NEWS SITED THIS ABUSE-FILLED CLASSIC AS "ONE OF THE GREATEST CURRENTLY UNAVAILABLE ADULT TITLES."

IT'S MARGINALLY DIFFERENT THAN ANY

ARMAND WESTON'S
"THE DEFIANCE OF GOOD"

ALPHA BLUE ARCHIVES IS THE ONLY COMPANY THAT SELLS AN UNCUT COPY OF THE MOVIE, AND THEY TOE THE PARTY LINE SO APTLY DESCRIBED BY ONE R.A.M.E. NEWSGROUP MEMBER WHO WROTE "WE DON'T KNOW FOR SURE THAT SHE WAS UNDERAGE - NO ONE WAS THERE IN '73 CHECKING BIRTH CERTIFICATES. IF SHE DOESN'T LOOK UNDER-AGE, SHE ISN'T," WHICH IS FINE - BUT THE FACT IS; SHE DOES LOOK YOUNG, BECAUSE SHE'S PLAYING AN UNDERAGE GIRL. THAT WAS THE WHOLE POINT. JEAN WOULD GO ON TO MAKE 17 OTHER PORN FILMS (VIRGIN DREAMS, AUTOBIOGRAPHY OF A FLEA AND SHARON - AMONG OTHERS) BEFORE FALLING OFF THE FACE OF THE PLANET.

"THE DEFIANCE OF GOOD"
"AN STM CLASSIC UNearthed"
BY ROBIN BOUGIE

S+M THEMED FILM I'VE EVER SEEN- PROVIDING MUCH OF IT'S TERROR FOR IT'S LEAD VICTIM THROUGH NOT ONLY TORTUOUS BONDAGE SCENES, BUT DIRE AND GRUELING PSYCHOLOGICAL HEAD TRIPPIN' - WHICH IS OF COURSE - FAR FREAKIER THAN YET ANOTHER CLICHED ASS WHIPPING OR SPANNING SCENE THAT JIM PACK TODAY'S TAME AND HOMOGENIZED B+D VIDEOS.

ADDING EVEN MORE INTEREST FOR PERVERTED COLLECTORS IS THE RUMOR THAT TEENAGE STAR JEAN JENNINGS WAS ACTUALLY 16 WHEN SHE MADE DEFIAENCE. ALTHOUGH IF THAT IS INDEED THE CASE - I REALLY DON'T SEE WHY SHE WOULDN'T BE A HOUSEHOLD NAME AMONGST THE PUD-PULLERS THE WAY TRACI LORDS IS. TRACI, OF COURSE, MADE HUNDREDS OF THOUSANDS OF PEOPLE WHO HAD BOUGHT VIDEOS AND MAGAZINES SHE APPEARED IN - INTO UNDERAGE PORN POSSESSORS WHEN IT WAS REVEALED IN MID-1986 THAT SHE HAD LIED ABOUT HER AGE AND HAD BEEN MAKING TRIPLE-X AS A MINOR FOR 2 YEARS.

MY WIFE REBECCA SAYS:

PORN AGAIN?
·SIGH.



CONTINUED ON
NEXT PAGE...



DABBLED AS A CAMERAMAN AND AN EDITOR BEFORE DIRECTING 9 MOVIES FROM '74 TO '78, DEFIANCE OF GOOD FANS WON'T WANT TO MISS HIS OTHER DEGRADATION-THEMED FEATURE: 1975'S THE TAKING OF CHRISTINA.

WHERE THINGS GET TRICKY IS THE AMOUNT OF SPECULATION AND MISINFORMATION WHEN IT COMES TO THIS DIRECTOR. SOME THINK THAT HE WAS ACTUALLY A MAINSTREAM OR BETTER KNOWN PORN MOGUL WHO DIDN'T WANT TO GET TARRED AS A KINK-DIRECTOR. SOME SAY ANTHONY SPINELLI (TALK DIRTY TO ME) WAS INVOLVED IN THE WESTON MYTHOS. 60'S B-MOVIE DIRECTOR DAVID FLEETWOOD (THE SLIME PEOPLE) HAS ALSO BEEN IMPLICATED, BUT PROBABLY ONLY BECAUSE OF HIS OUT-OF-CHARACTER RAPE PORN, A DIRTY WESTERN THAT CAME OUT AROUND THE SAME TIME AS DEFIANCE. EVEN MORE FRUSTRATING IS TRYING TO FIGURE OUT (PROVIDING HE WASN'T JUST A PEN-NAME) WHEN ARMAND DIED. ALL THE SOURCES POINT TO DIFFERENT DATES, THE MOST POPULAR BEING MAY 26TH 1988 AT THE TENDER AGE OF 56. ACCORDING TO LUFORD.COM, HE "DIED IN HIS SLEEP IN 1995" STILL ANOTHER NEWS ARTICLE FROM FEB. 2002 MENTIONS THAT HE HAD BEEN CONTACTED JUST BEFORE HE HAD DIED TO TAKE PART IN AN EVENING HONORING A FELLOW DIRECTOR - BUT HAD GRACIOUSLY DECLINED.

MAYBE WESTON IS GONNA POP UP OUTTA NOWHERE AND MAKE DEFIANCE OF GOOD 2: ELECTRIC BOOGALOO. ONE CAN ONLY HOPE...!

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"YEAH.. I DON'T REALLY LEARN MY LESSON DO I? I'VE STILL BEEN SEARCHING THE NET FOR LISTS THAT REFLECT THE PUBLIC'S TASTE IN FILM. CHECK OUT THESE RATHER ODD RESULTS FROM "THE INTERNET MOVIE QUESTIONNAIRE".



THE BEST HORROR FILM OF ALL TIME:

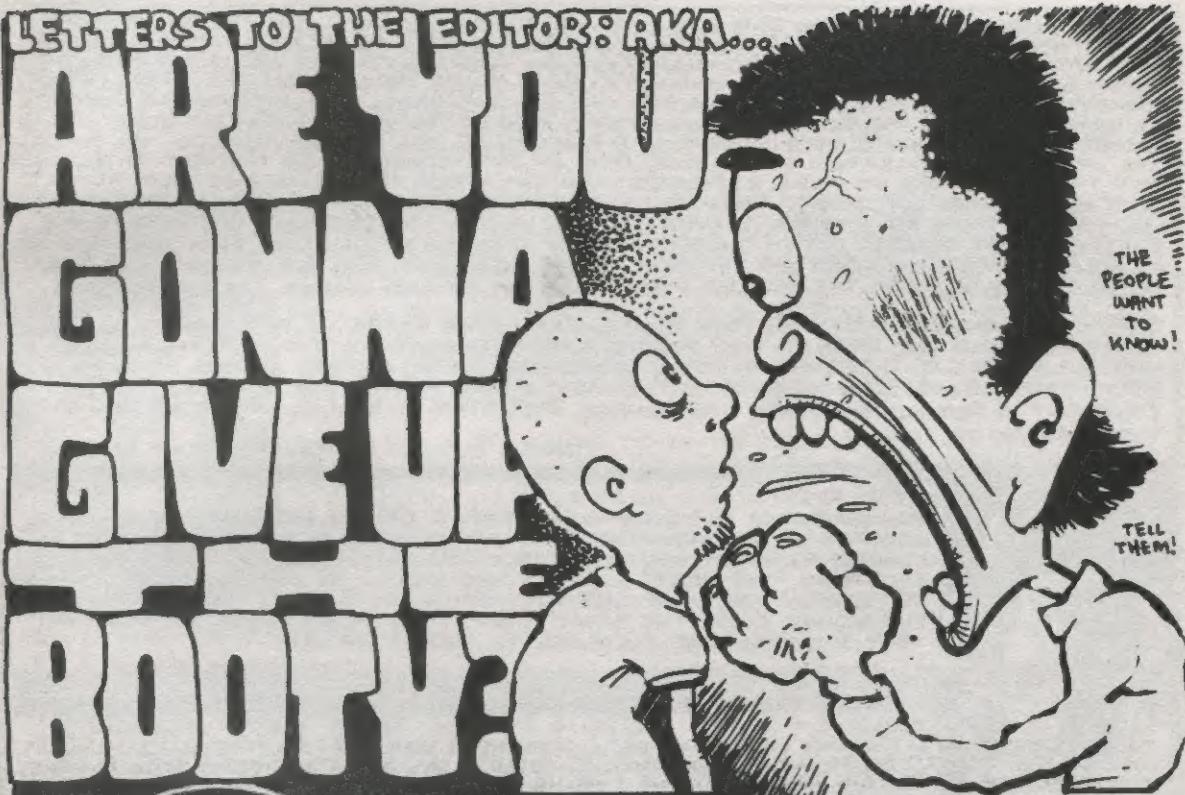
1. SCREAM
2. THE EXORCIST
3. THE SHINING
4. HALLOWEEN
5. PSYCHO
6. SILENCE OF THE LAMBS
7. NIGHTMARE ON ELM ST.
8. SCREAM 2
9. DRACULA (1931)
10. THE SIXTH SENSE

THE MOST VIOLENT FILM

1. SAVING PRIVATE RYAN
2. GLADIATOR
3. FIGHTCLUB
4. AMERICAN HISTORY X
5. RESERVOIR DOGS
6. PULP FICTION
7. N. B. K.
8. CASINO
9. BRAVEHEART
10. THE WILD BUNCH.

PEOPLE ARE MORONS!

LETTERS TO THE EDITOR: AKA



JUST SO YOU KNOW: LETTERS ARE EDITED FOR CLARITY.



DEAR ROBIN,
HOW DUMB ARE YOU? I KNOW ALL ABOUT STYLE AND INDIVIDUALITY. A STYLE IS NOT SOMETHING I BEGAN WITH; IT'S SOMETHING I ARRIVED AT. A STYLE EVOLVES. I HAVE NO GOALS OR AMBITIONS TO DRAW LIKE SERGIO ARAGONES; I JUST DREW WHAT I CONSIDERED TO BE APPROPRIATE FOR YOUR PATHETIC MOVIE REVIEW BOOK. THE FACT IS, SERGIO CAN'T WRITE. I CAN. WHEN PROSPECTIVE CLIENTS LAUGH AND ASK JOE SLEAZE, "WHO WROTE THE GAG?" MY RESPONSE IS, "I DID, SIR." WHEN ENOUGH OF THEM SAY: "OH, SO YOU'RE A WRITER TOO." I TAKE THEIR WORD FOR IT.

MR. BOUGIE, FOR A SERGIO FAN, YOU'RE NOT TOO BRIGHT. DO THE WORLD SOME GOOD ROBBIE. SHOOT YOURSELF NOW BEFORE YOU SAY MORE.

-SINCERLY, JOE SLEAZE. VANCOUVER.

DEAR ROBIN:
THANKS FOR THE PICTURES; YOU AND YOUR LOVELY WIFE ACKNOWLEDGING ME IN YOUR RESPECTIVE PUBLICATIONS WITHIN MERE MONTHS OF EACH OTHER HAS MADE MY YEAR--HELL, MY DECADE... BUT I ALSO WANTED TO SAY THAT IS NOT ME IN THE ILLUSTRATION YOU PROVIDED! CALL IT POETIC JUSTICE THAT I'M CONSTANTLY BEING CONFUSED FOR THE KID I POKE FUN AT IN THE STRIP, WHO SUFFERS FROM A HYPER-ACTIVE REACTION TO SUGAR INTAKE--AND FOR USING HIS REAL NAME--BUT I HAVE NEVER BEEN SUBJECT TO THIS AFFLICTION, NOR HAVE I EVER BEEN REFERRED TO AS "JAMIE". THIS HEINOUS MISIDENTIFICATION MUST STOP. ONLY THEN CAN WE, TOGETHER, HEAL.

AS FOR THE REST OF THE ISSUE, IT ONCE AGAIN REPRESENTS THE BEST REPORTAGE ANYWHERE REGARDING MATTERS OF THE DEPRAVED AND ENTERTAINING, AS EXECUTED IN YOUR DIZZIPLY DENSE HAND TYPOGRAPHY AND WIGGED-OUT ILLUSTRATION.... BUT... I DO HAVE TO TAKE UMBRAGE WITH SOME OF YOUR POV'S IN THE OPENING ARTICLE ON THE GRAND SPECTACLE OF "BUMFIGHTS". YOU KNOW I DON'T GET DOWN ON YOU FOR ANY OF THE MATERIAL YOU DOCUMENT IN CINEMA SEWER. (FOR THE MOST PART, IT'S REFRESHING TO SEE SOMEONE INDULGE SO BLATANTLY AND SINCERELY IN COMPLETELY UN-P.C. MATERIAL.... YOU ARE ARE ONE OF THE FEW PEOPLE WHO CAN USE THE WORD "CUNT" WITH SUCH GOOD WILL, YOU AVOID REPROACH.) I'M JUST AS TIRED AS YOU ARE OF BEING SUBJECTED TO UPTIGHT WINIES WRINGING THEIR HANDS ABOUT THE CONTINUED SUBJUGATION OF THE NOBLE, SUFFERING, DISENFRANCHISED WHENEVER THE SAME STANDARDS WE ALL LIVE BY ARE APPLIED TO THIS PARTICULAR DEMOGRAPHIC. SO YOU KNOW I'M NOT JUST ANOTHER KNEE-JERK GRANDMA WITH TOO MUCH TIME ON HIS HANDS WHEN I SAY THE ACTIONS DESCRIBED IN THESE BUMFIGHTS VIDEOS ARE REPREHENSIBLE AND SHOULD BE GIVEN NO MORE RECOGNITION THAN IS NEEDED TO DENOUNCE THE ATROCITIES WITHIN. I KNOW YOU DO TAKE THE CREEPS BEHIND THESE THINGS TO TASK AT LENGTH FOR ACCOSTING SLEEPING HOMELESS PEOPLE IN ROVING GANGS

-CONTINUED NEXT PAGE-

AND SUBSEQUENTLY HOG-TYING THEM AND "TAGGING" THEM (BIG OF YOU). BUT THE ADMONITION IS DULLED BY YOUR STATEMENT THAT YOU COULD "GET BEHIND IT" IF THE ACTION WAS ONE-ON-ONE WITH A "UN-MELLOW HOMELESS WILDMAN". COME ON, ROBIN. EVEN IF IT WAS CONSENSUAL, THAT WOULD BE AS LOATHESOME AS THE - WELL, THE REST OF THE MATERIAL ON THE VIDEO... WHICH YOU CATEGORIZE AS: "THE LOVE IT" PART OF THIS NOXIOUS FARE. THIS, APPARENTLY, CONSISTS OF BRIBING VARIOUS POVERTY-STRICKEN ADDICTS TO BEAT THE SHIT OUT OF EACH OTHER ON CAMERA WITH THE PROMISE OF A REWARD OF A PARTICULAR VICE BEING FULFILLED. YOU OFFER THE WEAK RATIONALIZATION THAT THESE ARE SIMPLY UNDISCOVERED NATURAL ENTERTAINERS AND THEREFORE ARE NO MORE EXPLOITED THAN "ANY OTHER TELEVISION AND FILM ACTOR". JENNIFER FUCKING LOPEZ COMMANDS MILLIONS FOR MOUTHING A FEW LINES IN FRONT OF HOT LIGHTS BEFORE GOING BACK TO HER LUXURY TRAILER. SHE IS NOT SLEEPING IN OTHER PEOPLE'S PISS, ONLY TO BE DRAGGED OUT IN THE SUNLIGHT BY A BUNCH OF GIGGLING FRAT BOYS TO MAKE AN ASS OF HERSELF ON VIDEO FOR THE NEXT HIT OF RICE WINE, AND SHE DOESN'T GET HER TEETH KICKED IN WHEN THE CAMERA DOES ROLL. (THOUGH GOD KNOWS SHE SHOULD).

SORRY, BUT YOU ARE WATCHING POOR PEOPLE BEAT EACH OTHER UP FOR YOUR ENJOYMENT. RECOMMENDING ONE PART OF THIS SORDID MUNG IS TO CONDONE AND PROMOTE THE WHOLE, WHETHER YOU SEE IT THAT WAY OR NOT. I APOLOGIZE IF THIS COMES ACROSS AS OVERLY-SANCTIMONIOUS, OR EVEN OFFENDS, BUT POMPUS WANK THAT I AM, I THOUGHT IT PRECISENT TO REMIND YOU THAT SOME SEWAGE DOES STINK LIKE SHIT, NO MATTER HOW TASTY THE PRESENTATION.

JAMES LLOYD. VANCOUVER. - VIA EMAIL

HELLO ROBIN!

YOUR MAGAZINE IS A FUCKING GODSEND. I BOUGHT ISSUE #12 AT TOWER RECORDS IN SAN FRANCISCO AND READ IT COVER TO COVER IN ONE SITTING. I FORGOT ALL ABOUT THE MIDGET MEXICAN WRESTLING SHOW I HAD PLANNED ON SEEING THAT NIGHT! I REALLY WAS STRUCK BY YOUR WONDERFUL HAND LETTERING - VERY MUCH LIKE R. CRUMB'S STYLE! I'VE BEEN COLLECTING MAGAZINES SINCE THE EARLY 1960'S, AND YOURS IS ONE OF THE BEST THAT I'VE HAD THE PLEASURE TO READ! THANKS.

TOM STEIN. NORWALK, CT.

ROBIN -

READIN' THE "WORST MOVIES" LIST IN #9, I REACHED THE SAME CONCLUSION AS YOU AT ROUGHLY THE SAME POINT. I'LL DO YOU ONE BETTER THOUGH: I DON'T THINK THAT THE LIST IS "THE MOST DISAPPOINTING MOVIE I SAW RECENTLY", AS MUCH AS "THE MOVIE ALL MY FRIENDS SAY IS BAD, SO I SAY IT IS TOO." AS YOU OBSERVED MOST OF THESE PEOPLE ARE FOOKIN' MORONS. AS FOR C.S. #10, I FOUND IT INTERESTING THAT YOU DIDN'T MENTION THE OBVIOUS INFLUENCE OF MST3K ON EITHER YOUR LIST OR THE IMDB'S. AS MST3K MOVIES GO, AT LEAST YOUR LIST HAD SOME INTERESTING CHOICES, SUCH AS THE EYE CREATURES AND THE CREEPING TERROR. (I'M SURPRISED NOBODY EVER MENTIONS MONSTER A-GO GO.) I DON'T KNOW WHERE THE HELL THE GIRL IN GOLD BOOTS CAME FROM ON THE OTHER LIST FROM #9, ESPECIALLY BEING FROM THE SAME SEASON AS THE HORRORS OF SPIDER ISLAND. AGAIN, WHAT THE HELL DO THEY HAVE AGAINST IT? IT'S THUDDINGLY MEDIOCRE IN THAT TED V. MIVELS WAY, BUT IT'S A FAR FROM THE WORST MOVIE EVER MADE AND/OR SHOWN ON MST. DID THESE PEOPLE NOT SEE HOBGOBLINS? UGH. CONCLUSION? PEOPLE: DUMB. PEOPLE VOTING ON SUBJECTIVE ISSUES OF QUALITY OF ART: DUMBER.

- SHERYLyn CONNELLY.
SAN FRANCISCO, CA.

HEY ROBIN
AND
REBECCA!

CINEMA SEWER #11 - LOOKING GOODGOOD! STRIKING COVER, REBECCA! REMINDED ME VERY MUCH OF U.G. COMIX ARTIST WILLIAM STOUT AND HIS DESIGNS FOR RETURN OF THE LIVING DEAD. ((DEAD ON! YOU WERE THE ONLY PERSON TO FIGURE OUT THE INSPIRATION FOR THAT COVER - ROBIN)) TELL GIGANTOR THAT HE'S ONE SICK FUCK - YOU CAN'T POSSIBLY WATCH THAT MANY H.K. CAT. 3 FILMS WITHOUT IT DAMAGING YOU SOMEHOW - ASSUMING HE WASN'T ALREADY DAMAGED PRIOR TO VIEWING. OH - AND AS FOR C.S. #10. I'M NOT ABOUT TO GO "COTTSVILLE" ON REBECCA, BUT THAT LOUISE BROOKS PIN-UP IS ONE SEXY DRAWING! FINALLY, THE BIGGEST COMPLIMENT THAT I CAN PAY SEWER, IS THAT YOU'VE INSPIRED ME TO RESURRECT (MY MOVIE ZINE) "BOMBA MOVIES". SO NOW EVERYONE KNOWS WHO TO BLAME! I'M ALSO GOING TO BE PENNING A REVIEW FOR HEADPRESS - ENGLAND'S BIGGEST ALTERNATIVE CULTURE ZINE - TO RAISE AWARENESS OF SEWER. GOTTA GO...

JUSTIN BOMBA, ENGLAND.

ROBIN - SEEK HELP...

I HAVE NO IDEA WHY YOU CONTINUE TO DO THIS. IF THERE IS NO MONEY IN IT, WHY DO YOU KEEP IT UP? YOU ARE A GLUTTON FOR PUNISHMENT DUDE.

- DAVID KAYE - VIA EMAIL

ROBIN!!!
DUDE, YOU HOOKED ME UP! YOU SENT ME ENOUGH STUFF TO KEEP ME BUSY FOR DAYS. IT'S LIKE X-MAS, BUT I GOT COOL STUFF INSTEAD. THE FILM CLIPPINGS ARE SWEET! THE BALL AND CHAIN FOUND A COPY OF CINEMA SEWER ON THE BACK OF THE THRONE. SO I HAD TO SLEEP ON THE FRIGGIN' COUCH LAST NIGHT. IT'S PRETTY BAD... YOU KNOW A CHICK UP A COUPLE TIMES AND SHE EXPECTS YOU TO STAY ON THE STRAIGHT AND NARROW. WHAT'S THE STORY BEHIND THAT? ISN'T BAD ENOUGH THAT I HAVE TO CHANGE DIAPERS AND MAKE BOTTLES WHILE I COULD BE WATCHING PORN? SHE FOUND MY STACK OF SKIN MAGAZINES THE OTHER DAY AND I THOUGHT IT WAS CURTAINS FOR ME.

CINEMA SEWER IS THE SHIT. IT MAKES ME SAD THOUGH, BECAUSE I HAVE THE SOUL OF AN ARTIST ... BUT I GOT DICKED OUT OF ANY TALENT. I MEAN, I'VE GOT NOTHING IN THE TALENT SLOT. FUCK MAN, I CAN'T EVEN KEEP HOUSE PLANTS ALIVE... EXCEPT FOR THIS TREE I'VE HAD FOR YEARS, BUT HE DOESN'T COUNT SEEING AS HOW A NUCLEAR WINTER COULDN'T KILL HIM. HE JUST WON'T LET GO. HE CAN BE COMPLETELY BALD AND ALL YOU HAVE TO DO IS GIVE HIM A GALLON OF WATER AND STICK HIM IN THE SHADE. A WEEK LATER HE'LL BE REFOLEE-IZED. HIS NAME IS RODRIGO IN CASE YOU CARE. I PICKED HIM UP AT A HOME DEPOT WHEN I WAS LIVING OUT IN ARIZONA A FEW YEARS AGO. I THINK RODRIGO KILLED MY CAT. BUSTER THOUGHT IT MIGHT BE A GOOD THING TO TRY AND EAT RODRIGO. A FEW DAYS LATER BUSTER WAS RUBBING UP AGAINST THE REAPER'S SHINS INSTEAD OF MINE.



P.S. AS I WAS PREPARING TO HIT THE SEND BUTTON ON THIS HERE LOVELY EMAIL, THE SODA CAN I TOSSED A SPENT CIGARETTE INTO (BECAUSE I WAS TOO LAZY TO FIND AN ASH TRAY) BURST INTO FULL FLAMMAGE. YOU MIGHT BE ASKING YOURSELF 'WHY IN THE WORLD WOULD A SODA CAN CATCH FIRE?' I MEAN... SODA CANS ARE NOT NORMALLY FLAMMABLE. THE ANSWER TO YOUR QUERY IS THIS... EARLIER TODAY I WAS WATCHING THE REDS GAME WHILE I HAD A DINNER OF ABOUT A DOZEN POPSICLES. SURELY IT'S BECOMING CLEAR TO YOU NOW.

I'M JUST HAPPY THAT THE BATTERY IN THE SMOKE DETECTOR IS DEAD.

NICK HAS LEFT THE BUILDING!!!

- NICK HALL. ADDYSTON, OHIO.

**!THANK YOU FOR LETTERS! S-S-SEND
M-MORE!! HA HA HA! OK? HA HA HA!**

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WHERE KIN' AH BUY ME SUMMAT THAT OL' CINEMA SEWER MAGOZINE???



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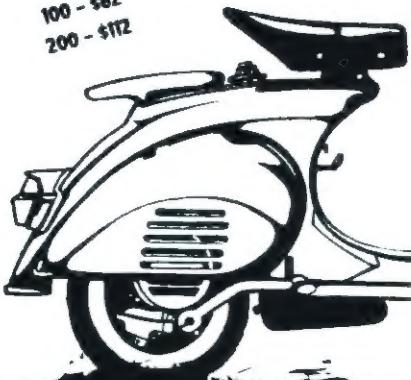
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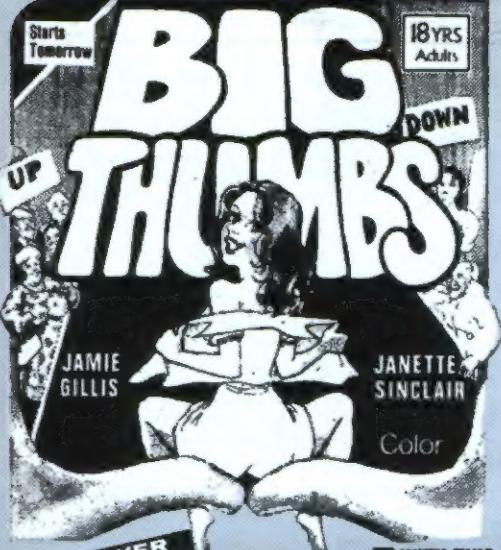
WELL - THAT'S IT FOR THIS
ISSUE! SEE YOU IN APRIL
2004 FOR C.S. ISSUE 14!!



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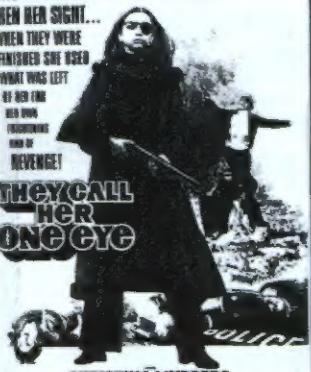
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THE MOVIE THAT HAS NO LIMITS OF EVIL!
FIRST THEY TOOK HER SPEECH...

THEN HER SIGHT...
WHEN THEY WERE
FINISHED SHE USED
WHAT WAS LEFT
OF HER EYES
HER BODY
FREQUENTLY
HAD NO
REVENGE!

THEY CALL
HER
ONG CYC



CHRISTINA LINDBERG

Executive Producer ROBERT DE NIRO - Directed by RICHARD FARNON - Cinematographer

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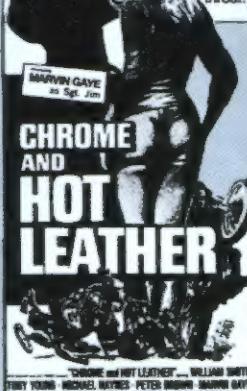
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WITH A HOT DENE'S MAMA!
...He'll take
his chopper
and ram it
down your
throat!



CHROME
AND
HOT
LEATHER



Just When You Thought
THE DEAD
Were Buried...
THEY'RE BACK!



CITY
of the
WALKING DEAD

Directed by
MICHAEL FERRER (FRANCIS CRESS)
Music by
HUGO STIGLITZ

Friday, Nov. 10th

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